

the KUROSAKI corpse delivery service

# 黒鷲死体宅配便

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STAFF A



Psychic

[イタコ]: 死体との対話

STAFF B



Dowsing

[ダウジング]: 死体の捜索

STAFF C



Hacking

[ハッキング]: 情報の収集

YOUR BODY IS THEIR BUSINESS!



# 黒鷲死体宅配便

the KUROSAKI corpse delivery service



story  
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**HOUSUI YAMAZAKI**

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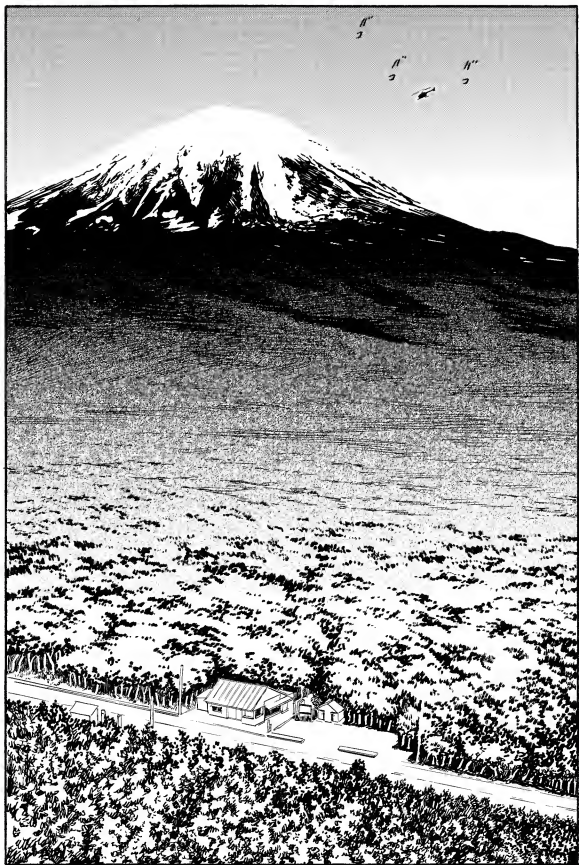
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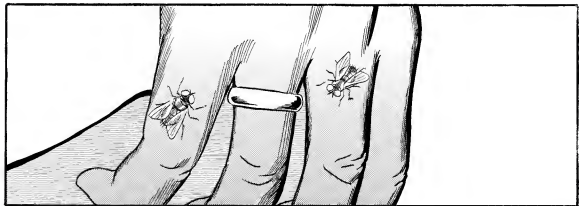
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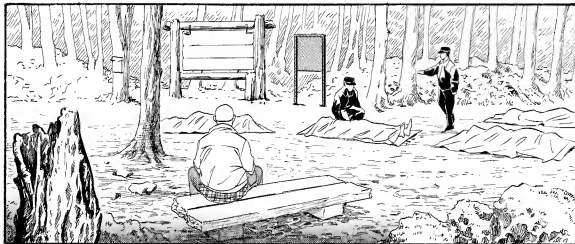
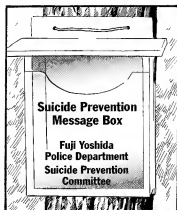
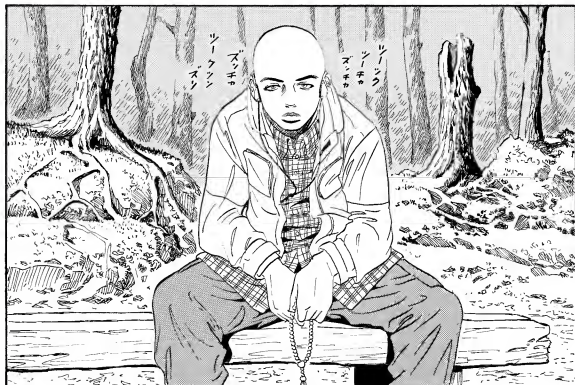
1st delivery

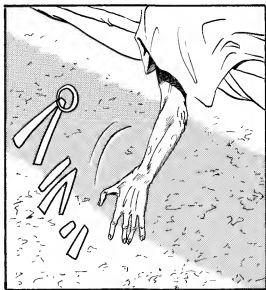
しあわせ未満



less than happy





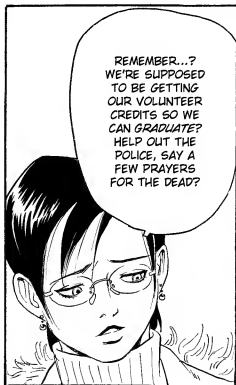


WHY'D  
I EVEN  
BOTHR  
TO COME?



HEY!

OH MAN, I WISH  
I DIDN'T SEE  
THAT. HAIL  
AMIDA BUDDHA  
NANMAIDA,  
NANMAIDA.



REMEMBER...?  
WE'RE SUPPOSED  
TO BE GETTING  
OUR VOLUNTEER  
CREDITS SO WE  
CAN GRADUATE?  
HELP OUT THE  
POLICE, SAY A  
FEW PRAYERS  
FOR THE DEAD?

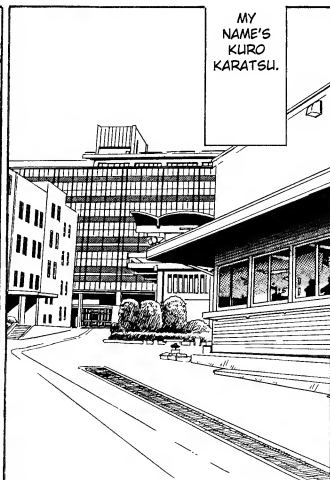
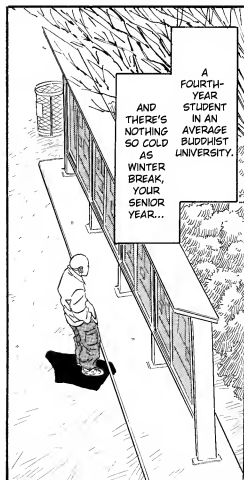
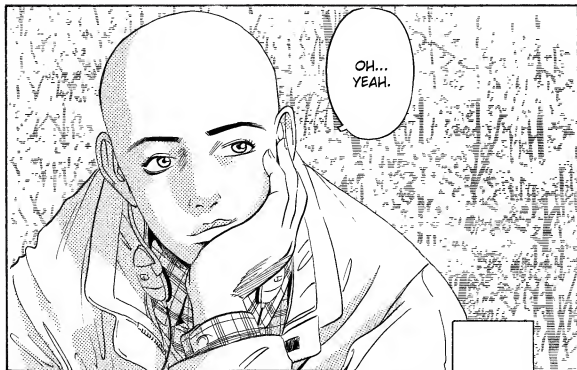


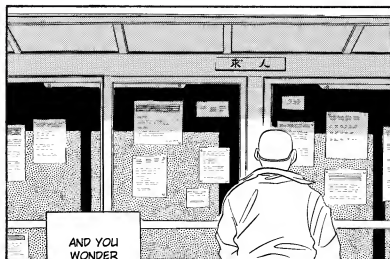
DON'T YOU  
THINK A  
BUDDHIST  
MAKING THE  
*SIGN OF THE*  
*CROSS* IS  
BAD FORM?



YEAH.  
WHY DID  
YOU  
COME  
OUT  
HERE?

HUH? OH...  
SEE, I DON'T  
REMEMBER THE  
*SUTRA* ALL  
THAT WELL, SO  
I THOUGHT I'D  
JUST THROW  
THAT IN.





...WHEN  
YOU COUNT  
UP ALL YOUR  
AVERAGE  
GRADES, AND  
AVERAGE  
THEM  
OUT...TO  
AVERAGE.

AND YOU  
WONDER  
HOW  
YOU'RE  
GOING TO  
PAY FOR  
ALL YOUR  
WASTED  
TIME.

Wanted  
-ka Shinri-kyo

Contact (Kounozan Daiten-Ji)  
香取 (Kounozan) Daiten-Ji

Help Wanted

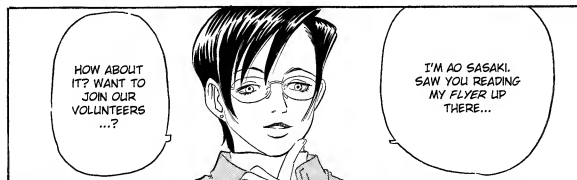
Shingen Sousou Main Temple

Monks in Training (僧侶候補生)

Seeking In-House Monk!!

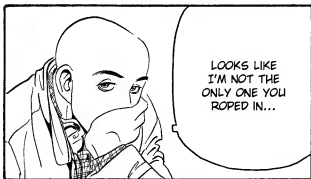
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2190 2200 2210 2220 2230 2240 2250 2260 2270 2280 2290 2300 2310 2320 2330 2340 2350 2360 2370 2380 2390 2400 2410 2420 2430 2440 2450 2460 2470 2480 2490 2500 2510 2520 2530 2540 2550 2560 2570 2580 2590 2600 2610 2620 2630 2640 2650 2660 2670 2680 2690 2700 2710 2720 2730 2740 2750 2760 2770 2780 2790 2800 2810 2820 2830 2840 2850 2860 2870 2880 2890 2900 2910 2920 2930 2940 2950 2960 2970 2980 2990 3000 3010 3020 3030 3040 3050 3060 3070 3080 3090 3100 3110 3120 3130 3140 3150 3160 3170 3180 3190 3200 3210 3220 3230 3240 3250 3260 3270 3280 3290 3300 3310 3320 3330 3340 3350 3360 3370 3380 3390 3400 3410 3420 3430 3440 3450 3460 3470 3480 3490 3500 3510 3520 3530 3540 3550 3560 3570 3580 3590 3600 3610 3620 3630 3640 3650 3660 3670 3680 3690 3700 3710 3720 3730 3740 3750 3760 3770 3780 3790 3800 3810 3820 3830 3840 3850 3860 3870 3880 3890 3900 3910 3920 3930 3940 3950 3960 3970 3980 3990 4000 4010 4020 4030 4040 4050 4060 4070 4080 4090 4100 4110 4120 4130 4140 4150 4160 4170 4180 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YES, CAN  
YOU TELL?  
THEY'RE ALL  
MEMBERS OF  
MY GROUP.

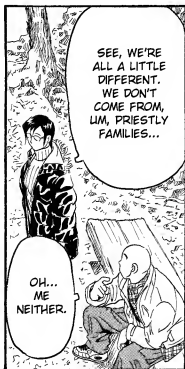


LOOKS LIKE  
I'M NOT THE  
ONLY ONE YOU  
ROPED IN...



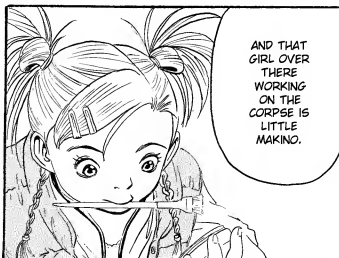
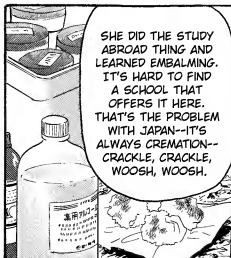
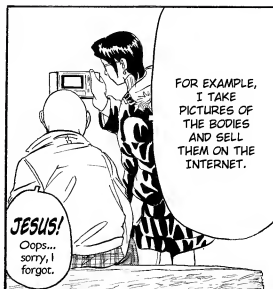
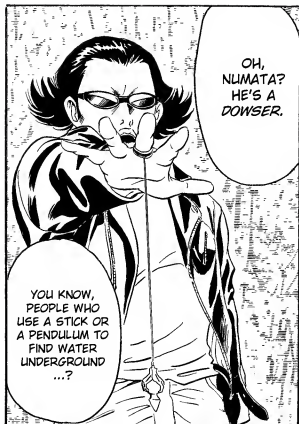
BUT ME AND MY  
FRIENDS, WE'RE  
LOOKING TO TAKE  
OUR EXPERIENCES  
HERE AT BUDDHIST  
COLLEGE, AND  
APPLY THEM TO  
THE REAL WORLD.  
WE'RE THINKING,  
THERE'S GOT TO  
BE OTHER WAYS  
TO MAKE MONEY  
OFF THIS.

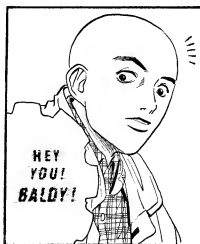
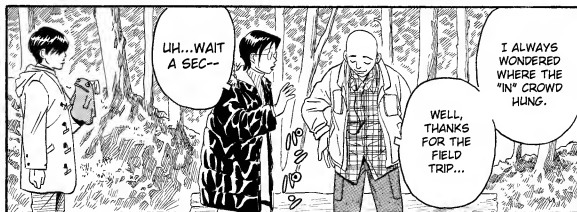
YEAH. MOST  
PEOPLE AT OUR  
SCHOOL, THEIR  
PARENTS RUN A  
TEMPLE OR  
SOMETHING...THEIR  
KIDS ARE GOING  
TO TAKE OVER  
SOMEDAY.

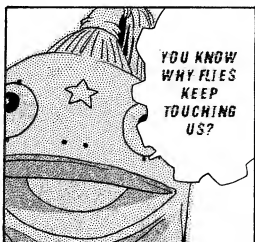
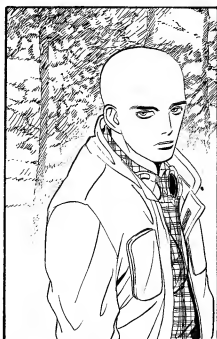


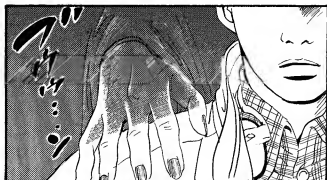
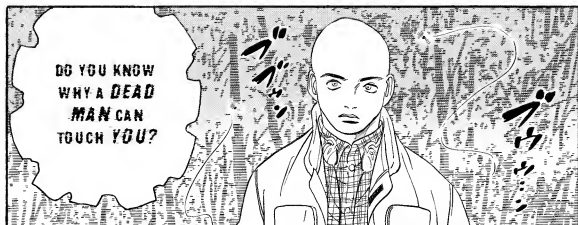
SEE, WE'RE  
ALL A LITTLE  
DIFFERENT.  
WE DON'T  
COME FROM,  
UM, PRIESTLY  
FAMILIES...

OH...  
ME  
NEITHER.

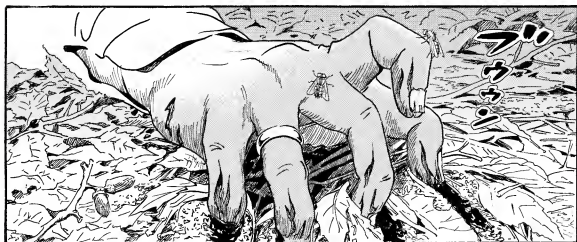


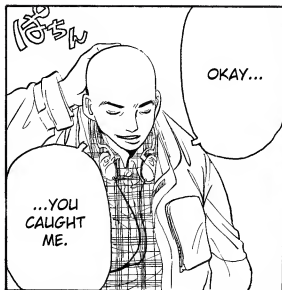




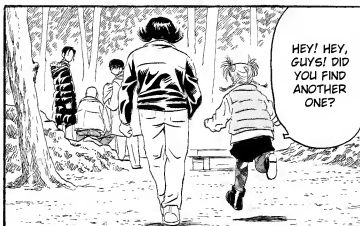


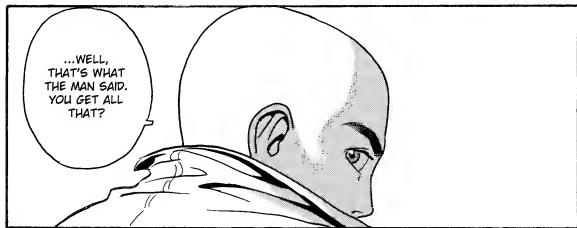
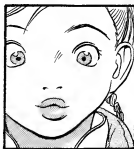












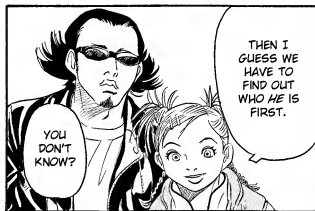


SO NOW WE  
GO LOOK  
FOR THE  
CORPSE'S  
GIRLFRIEND?



IT SOUNDED...  
INTERESTING.

WELL?



YOU  
DON'T  
KNOW?

THEN I  
GUESS WE  
HAVE TO  
FIND OUT  
WHO HE IS  
FIRST.



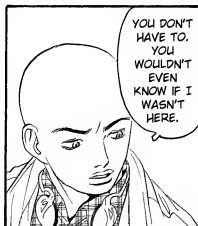
YEP.

HUH? IT WAS  
JUST A QUICK  
CHAT. YOU  
SERIOUS  
ABOUT THIS  
...?



HE'S  
TRAPPED IN  
THAT BODY,  
ISN'T HE?  
HIS SOUL  
CAN'T MOVE  
ON WITHOUT  
HELP.

BUT YOU ARE  
HERE, AND I  
BROUGHT  
YOU HERE.  
AND NOW  
YOU'VE TOLD  
ALL OF US.

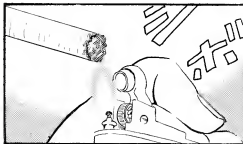


YOU DON'T  
HAVE TO.  
YOU  
WOULDN'T  
EVEN  
KNOW IF I  
WASN'T  
HERE.





WRITTEN ON BOARD: YAMAKAWA FAMILY



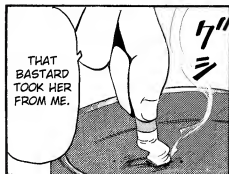


YOU ONLY  
LOST A  
SINGER.  
YUKI IS MY  
OWN FLESH.

SHE'D ONLY HAD A  
RADIO SHOW  
LATELY...BUT WHAT  
ABOUT THE REST  
OF HER CAREER?  
YUKI WAS ON THE  
UPSWING, THAT'S  
THE WORST...SHE  
WAS GOING TO BE  
A BIG STAR, MR.  
YAMAKAWA...  
SHE...



HOW IT IS FOR  
YUKI...I-I  
MEAN...WHERE IS  
EVERYBODY...?  
JUST HER MANAGER  
AND HER DAD...?  
SHE DESERVED  
MORE THAN THIS,  
DAMNIT.

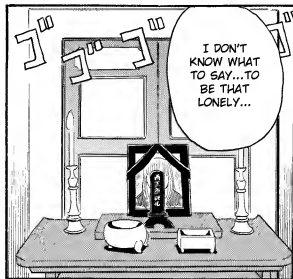


THAT  
BASTARD  
TOOK HER  
FROM ME.

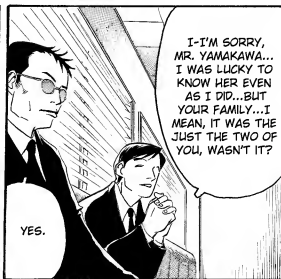


...NEVER  
ENDED UP  
DEAD AND  
BURNED TO  
ASHES.

SHE SHOULD  
HAVE LISTENED  
TO ME AND  
NEVER COME  
TO THE CITY.  
NEVER MET  
THAT MAN...



I DON'T  
KNOW WHAT  
TO SAY...TO  
BE THAT  
LONELY...

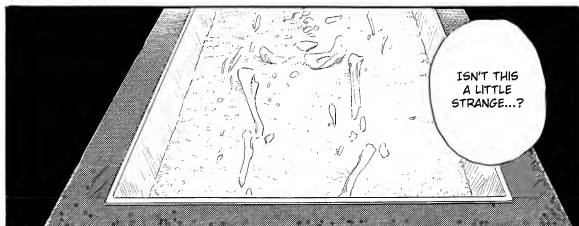


I-I'M SORRY,  
MR. YAMAKAWA...  
I WAS LUCKY TO  
KNOW HER EVEN  
AS I DID...BUT  
YOUR FAMILY...I  
MEAN, IT WAS THE  
JUST THE TWO OF  
YOU, WASN'T IT?

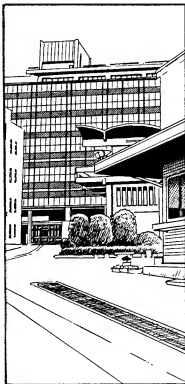
YES.



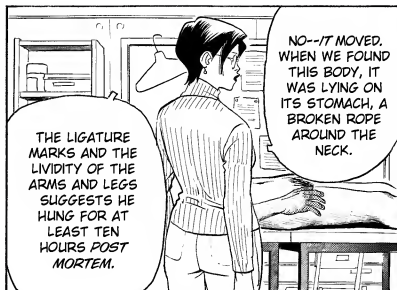
HEY...ARE  
THE BONES  
READY YET?



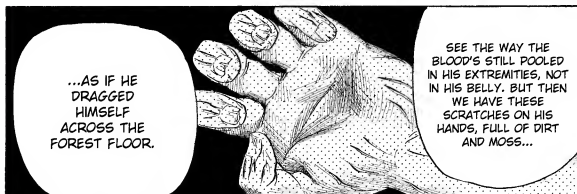


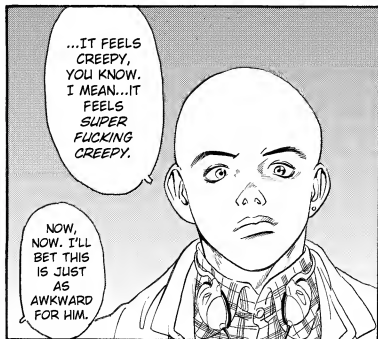
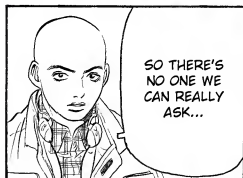


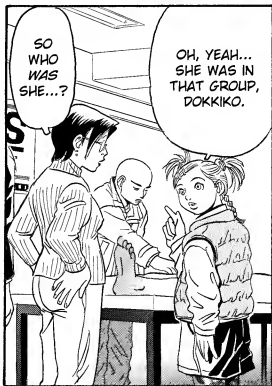
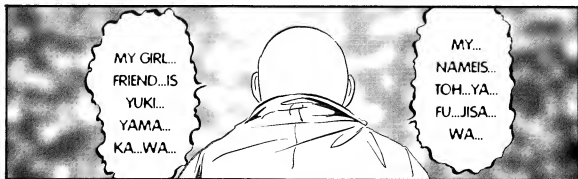
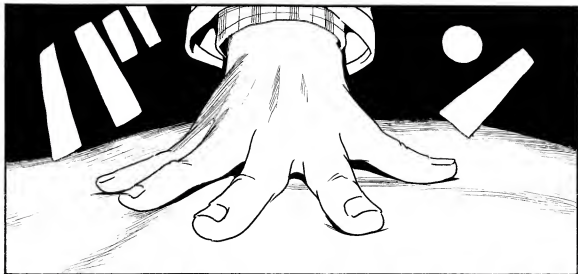




NO--IT MOVED. WHEN WE FOUND THIS BODY, IT WAS LYING ON ITS STOMACH, A BROKEN ROPE AROUND THE NECK.



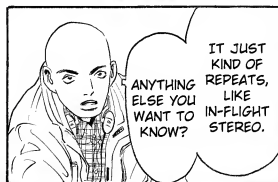


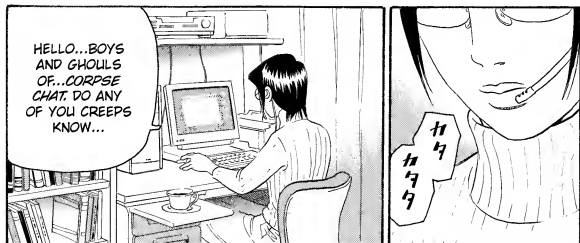


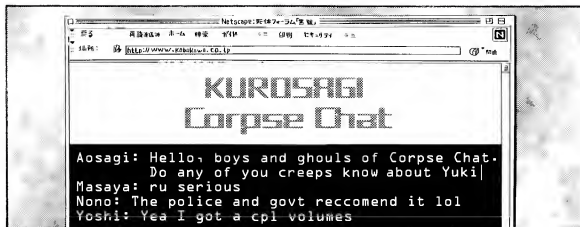


NO...HE  
SAYS...  
THEY  
WERE...  
CHILDHOOD  
FRIENDS...









Selly: so shes a dead idol???

Nono: Dokkiko yea

Selly: whose that

Aosagi: Anyone know?

>> Mr. Morgue has joined

/#CorpseChat

...ABOUT YUKI  
YAMAKAWA...AN  
IDOL SINGER  
FORMERLY OF  
THE GROUP  
DOKKIKO...SHE  
DIED RECENTLY...?

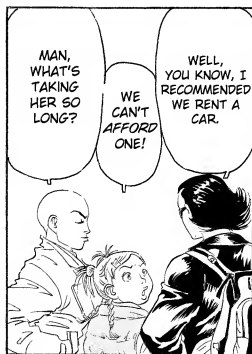


Mr. Morgue: Greetings, Aosagi, my fellow cadaveristic enthusiast! I indeed possess information on that decaying diva which may tickle your fancy!

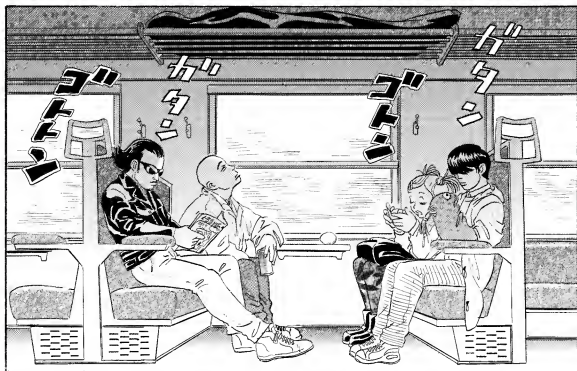
Selly: i want to see dead idolz plz



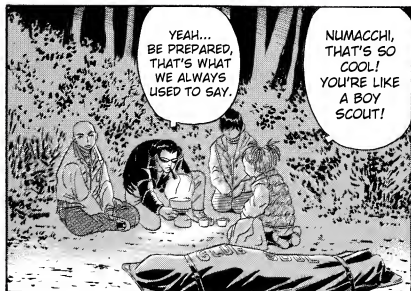












YEAH...  
BE PREPARED,  
THAT'S WHAT  
WE ALWAYS  
USED TO SAY.

NUMACCHI,  
THAT'S SO  
COOL!  
YOU'RE LIKE  
A BOY  
SCOUT!



NO...  
IT'S NOT  
THAT...

WELL, WE  
ARE IN A  
GRAVEYARD.  
MAYBE  
EVERYONE'S  
JUST  
TALKING  
OVER HIM.



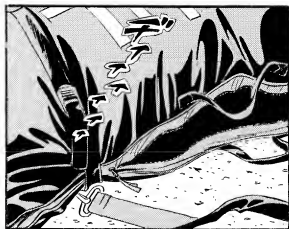
...YOU KNOW, I  
CAN'T HEAR HIM  
ANY LONGER. IT'S  
USUALLY LIKE...A  
KIND OF WHISPER  
YOU CAN'T QUITE  
MAKE OUT. BUT  
NOW I DON'T  
EVEN HEAR THAT.

GETTING  
ANY  
VIBES,  
KARATSU?



WE'RE ALL A  
LITTLE BEAT,  
KARATSU. WHY  
DON'T WE  
TAKE A NAP  
UNTIL MID-  
NIGHT? HE'S  
NOT GOING  
ANYWHERE.

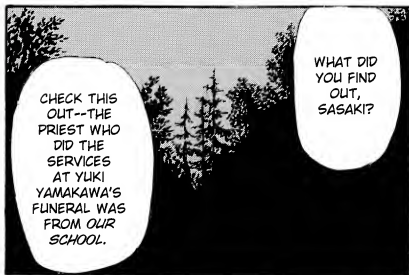
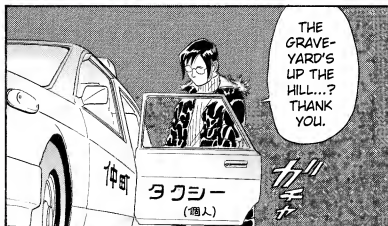






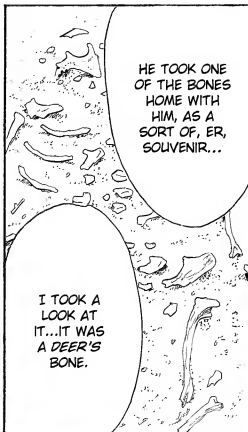








SOMEONE  
SUBSTITUTED  
THE BODY OF A  
FAWN FOR YUKI  
YAMAKAWA'S.

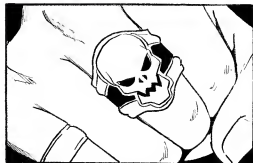


HE TOOK ONE  
OF THE BONES  
HOME WITH  
HIM, AS A  
SORT OF, ER,  
SOUVENIR...

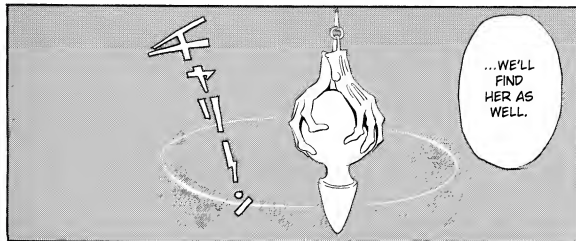


...HER  
BODY IS  
SOMEWHERE  
NEARBY.

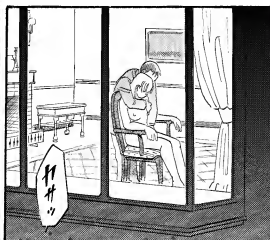
I TOOK A  
LOOK AT  
IT...IT WAS  
A DEER'S  
BONE.



WELL, THAT  
MAKES OUR  
JOB A LITTLE  
SIMPLER. IF  
WE FIND HIM...

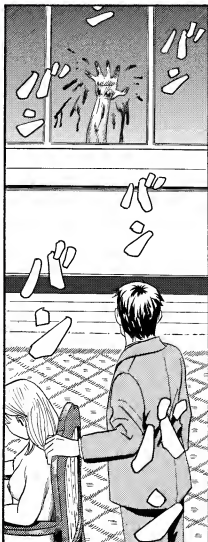
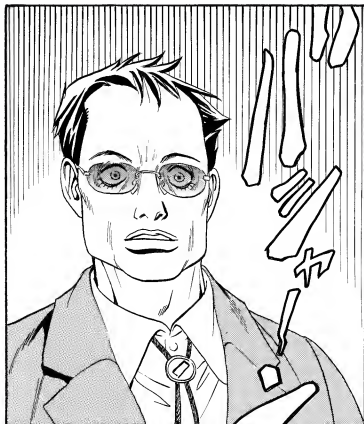


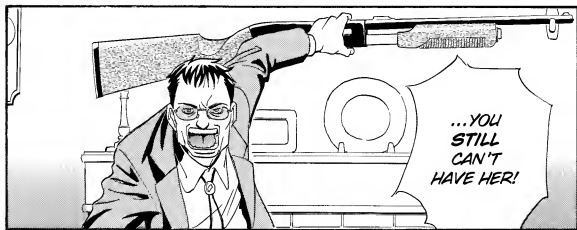
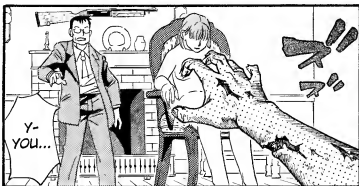
...WE'LL  
FIND  
HER AS  
WELL.

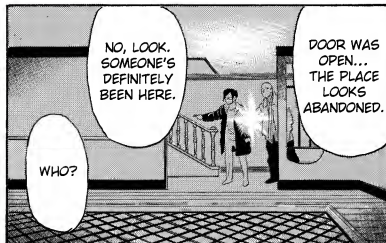


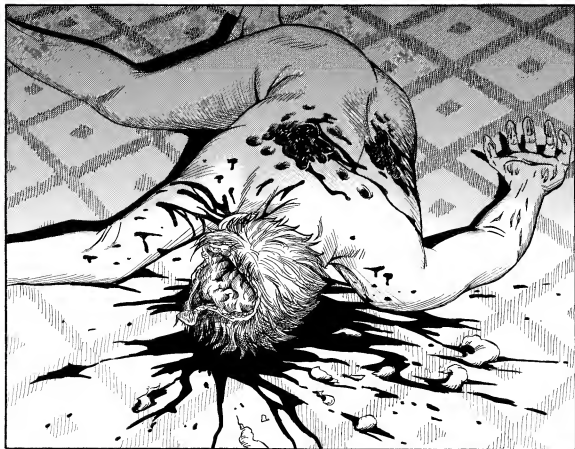






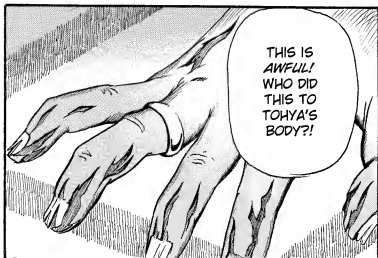






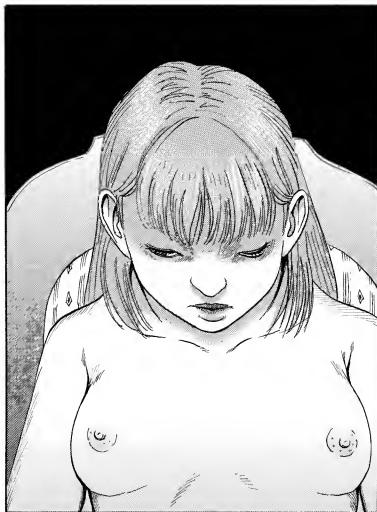
TOHYA  
FUJISAWA. HMM.  
NORMALLY, THE  
DEAD BLEED  
VERY LITTLE...

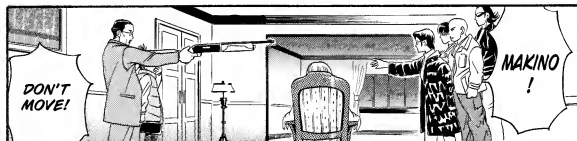
KYAAA!



THIS IS  
AWFUL!  
WHO DID  
THIS TO  
TOHYA'S  
BODY?!

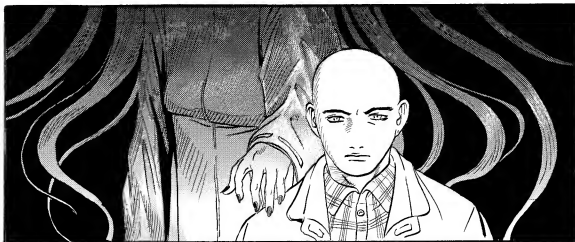








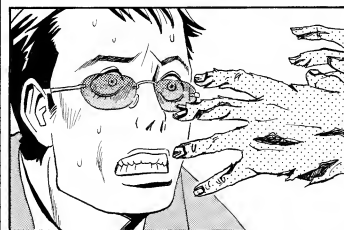




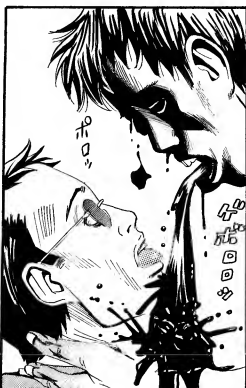
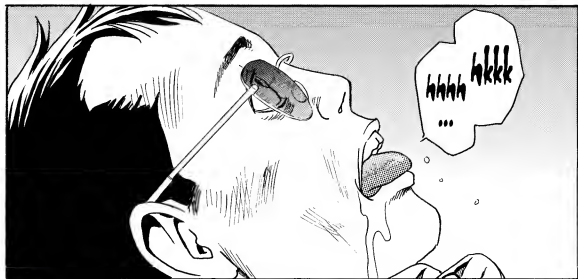




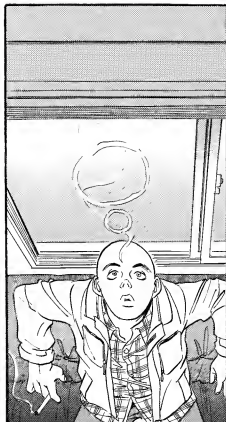












SO YOU DON'T  
REMEMBER A  
THING AFTER  
HE TOOK  
MAKINO  
HOSTAGE...?



I WONDER IF IT  
WAS THEIR  
RESTLESS  
SPIRITS THAT  
MADE THOSE  
CORPSES  
MOVE...OR IF IT  
WAS KARATSU  
HERE.



AH...  
NOPE.



NOPE.

SO,  
ANY  
NEWS?

NEVER  
MIND.



EXCUSE  
ME?

ゴ  
ホッ  
ッ  
ゴ  
ホッ  
ッ



NOT TO LIVING  
PEOPLE, THAT  
IS. BUT A DEAD  
MAN NOT ONLY  
CONFIDED IN US,  
HE ARRANGED A  
KARMIC PAYOFF.



WE CAN'T  
GO AROUND  
EXPLAINING  
TO PEOPLE  
WHAT  
WE CAN  
DO...LET  
ALONE GET  
PAID FOR  
DOING IT.

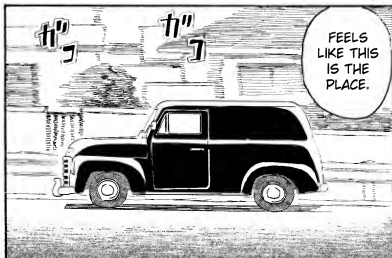
HUNDREDS OF  
PEOPLE DIE IN  
THIS COUNTRY  
EVERY DAY.  
HOW MANY DIE  
THE WAY THEY  
WANTED  
TO...WITH ALL  
THEIR WISHES  
FULFILLED?

I SAY WE USE  
THIS MONEY AS  
START-UP  
CAPITAL...AND  
FIND THE OTHERS  
ALL AROUND US  
WHO NEED A  
LAST SERVICE  
FOR THEIR  
BODIES...









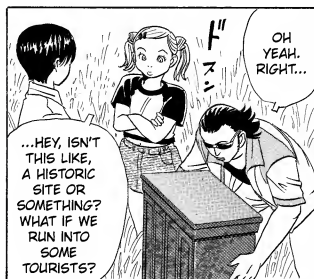
1st delivery: less than happy—the end

*In days of old, it was said that when  
the elderly reached the age of sixty,  
they would be left in a place called  
Dendera Field to die.*

*The original Dendera Field was  
located in Aozasa Village. But every  
town would set aside their own plot  
for the purpose...*

*—from Tales of Tono by  
Kunio Yanagita*





MY NAME  
IS KURO  
KARATSU.  
WHEN I TOUCH  
THEM, THE  
DEAD SPEAK  
TO ME.



WELL, THE  
CUSTOMER  
IS ALWAYS  
RIGHT.

I  
GUESS.



SHOULD  
WE  
SAY A  
PRAYER?

THAT'S  
WHAT  
BRINGS  
US TO  
DENDERA  
FIELD.

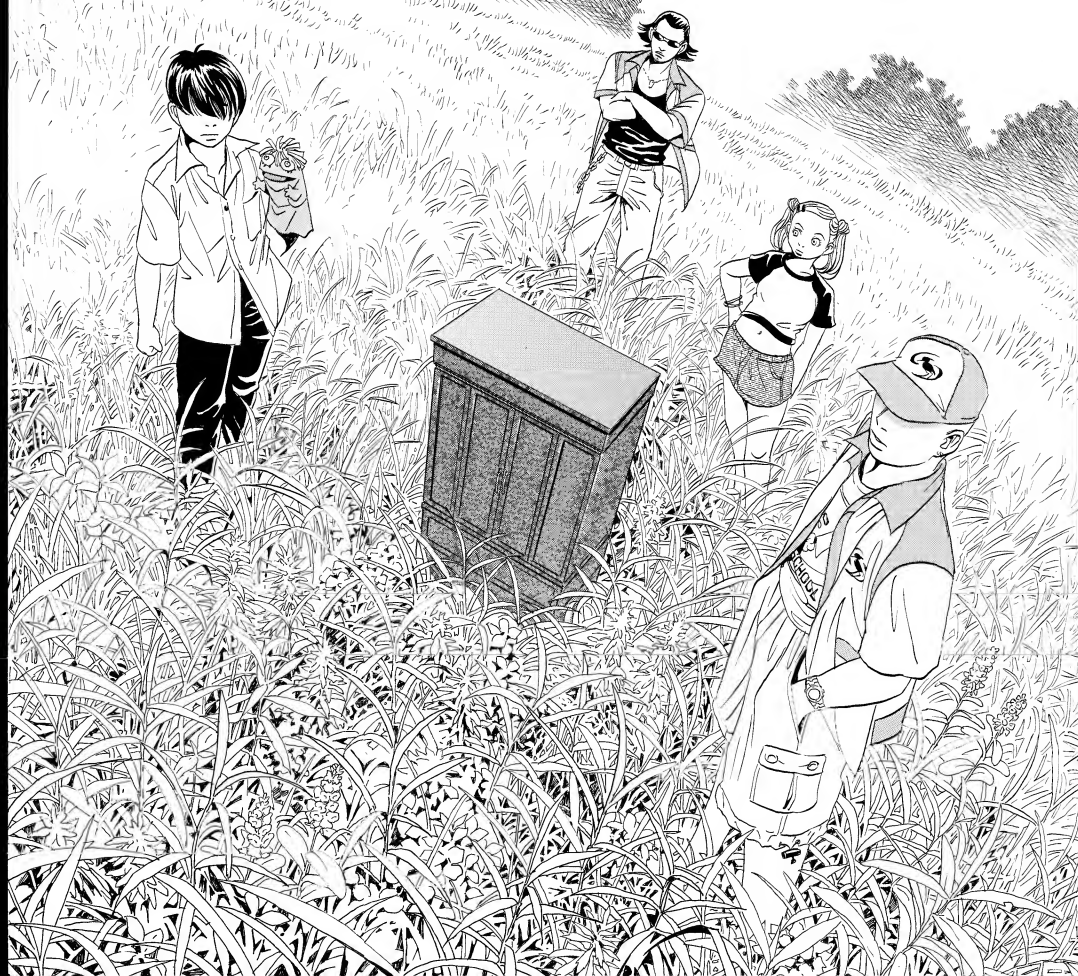
DENDERA FIELD

THIS ONE  
IS INSIDE  
THAT  
ALTAR.



WE CALL  
OURSELVES  
THE KUROSAKI  
CORPSE  
DELIVERY  
SERVICE, AND  
OUR CLIENTS  
ARE TO  
BE FOUND  
EVERYWHERE.

# 2nd Lonely People ロンリー・ピーポー

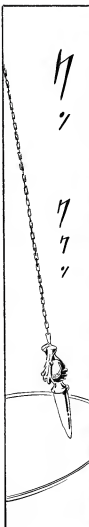


lonely people





**BINGO!**

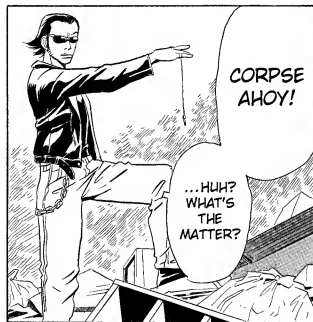


7  
%

7  
7  
%



IT ALL STARTED  
WHEN NUMATA  
FOUND THE  
BODY. YOU  
KNOW THOSE  
PLACES THAT  
HAVE A SIGN,  
"NO TRASH  
DUMPING"?

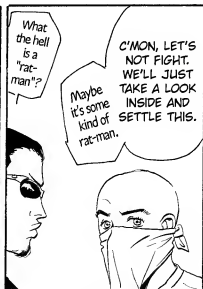
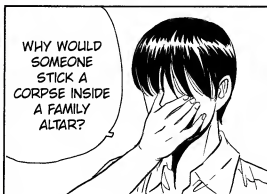
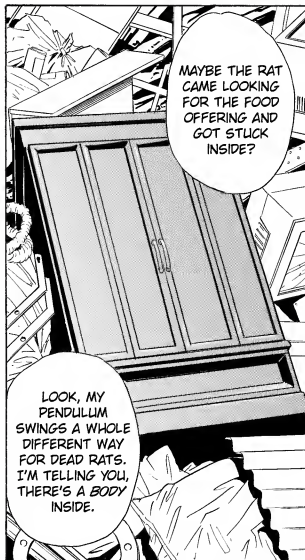


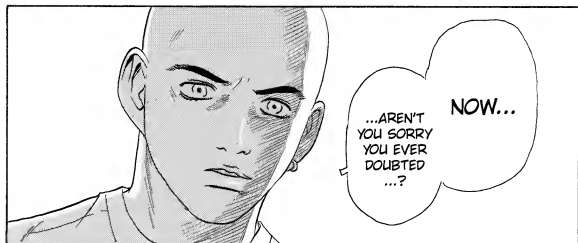
**CORPSE  
AHOY!**

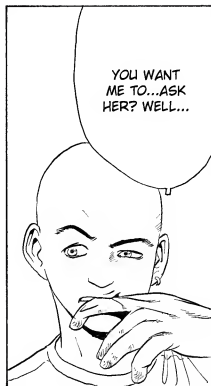
...HUH?  
WHAT'S  
THE  
MATTER?

THAT'S  
WHERE  
SHE WAS...  
DOWN IN  
THERE.

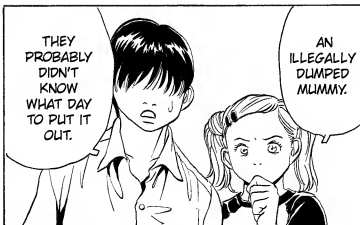








YOU WANT  
ME TO...ASK  
HER? WELL...

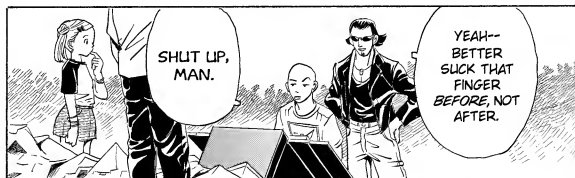


THEY  
PROBABLY  
DIDN'T  
KNOW  
WHAT DAY  
TO PUT IT  
OUT.

AN  
ILLEGALLY  
DUMPED  
MUMMY.

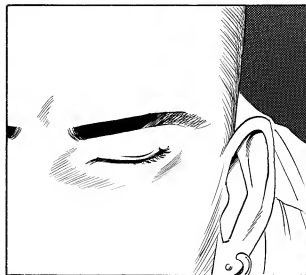


WELL, I'VE DONE  
MY PART. TIME  
FOR YOU TO DO  
YOUR THING,  
SHAMAN KING.

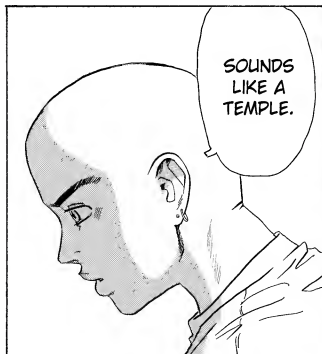
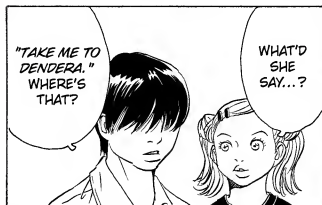


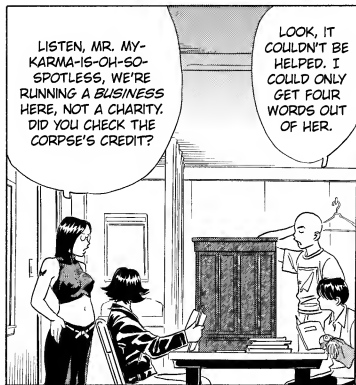
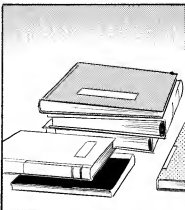
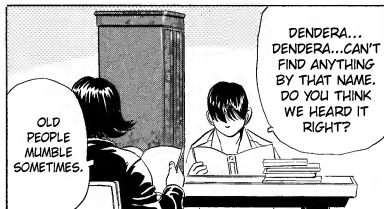
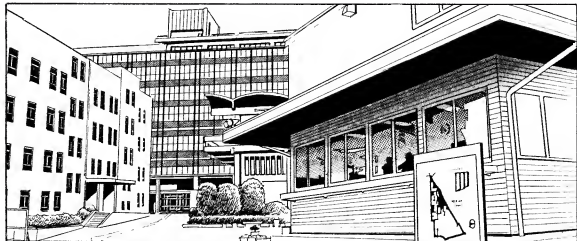
SHUT UP,  
MAN.

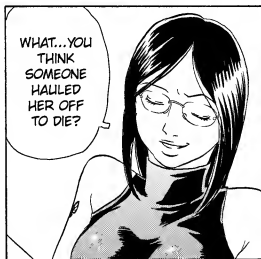
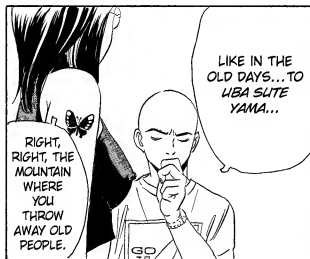
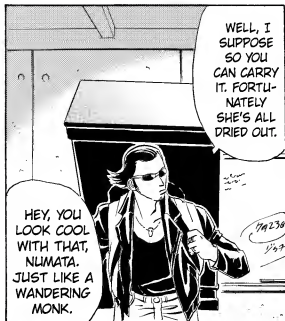
YEAH--  
BETTER  
SUCK THAT  
FINGER  
BEFORE, NOT  
AFTER.



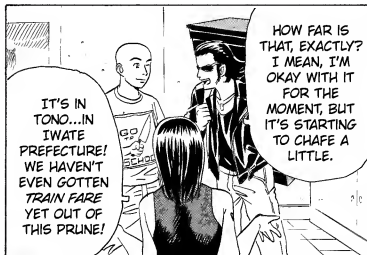
ALL  
RIGHT...





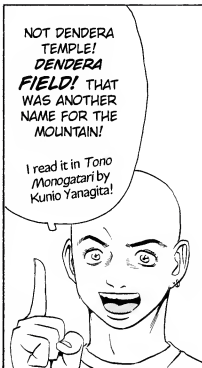






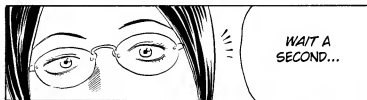
IT'S IN  
TONO...IN  
IWATE  
PREFECTURE!  
WE HAVEN'T  
EVEN GOTTEN  
TRAIN FARE  
YET OUT OF  
THIS PRUNE!

HOW FAR IS  
THAT, EXACTLY?  
I MEAN, I'M  
OKAY WITH IT  
FOR THE  
MOMENT, BUT  
IT'S STARTING  
TO CHAFE A  
LITTLE.

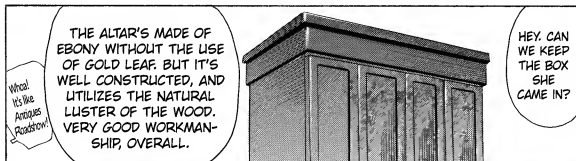


NOT DENDERA  
TEMPLE!  
**DENDERA  
FIELD!** THAT  
WAS ANOTHER  
NAME FOR THE  
MOUNTAIN!

I read it in Tono  
Monogatari by  
Kunio Yanagita!



WAIT A  
SECOND...



Whoa!  
It's like  
Antiques  
Roadshow!

THE ALTAR'S MADE OF  
EBONY WITHOUT THE USE  
OF GOLD LEAF. BUT IT'S  
WELL CONSTRUCTED, AND  
UTILIZES THE NATURAL  
LUSTER OF THE WOOD.  
VERY GOOD WORKMAN-  
SHIP, OVERALL.

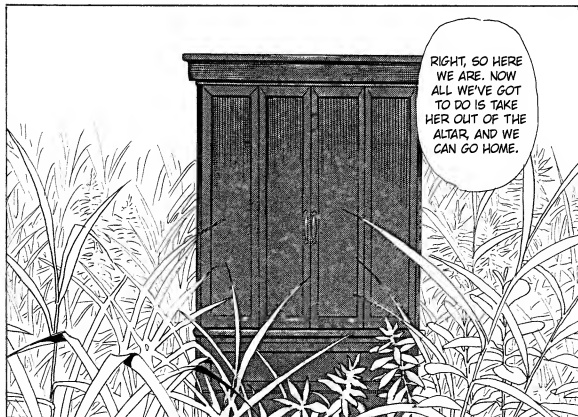
HEY. CAN  
WE KEEP  
THE BOX  
SHE  
CAME IN?



WELL, **ALL  
RIGHT!**  
LET'S GO,  
**GANG!**

**REALLY  
?!**

YOU KNOW, IF  
WE AIR IT OUT  
A LITTLE AND  
SELL IT ON THE  
INTERNET, I'LL  
BET WE COULD  
GET 500,000  
YEN.

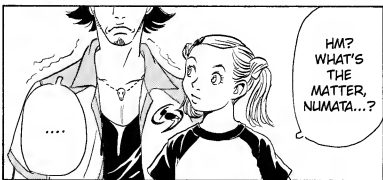


RIGHT, SO HERE WE ARE. NOW ALL WE'VE GOT TO DO IS TAKE HER OUT OF THE ALTAR, AND WE CAN GO HOME.

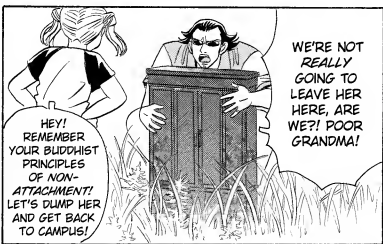


IT'S WHAT SHE WANTS ANYWAY, NUMATA. NO REASON TO BE UPSET ABOUT IT.

B-  
BUT...

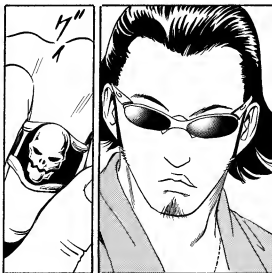
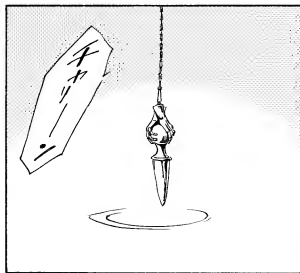


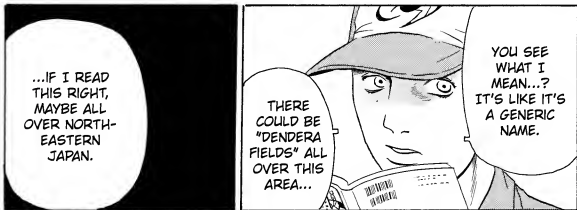
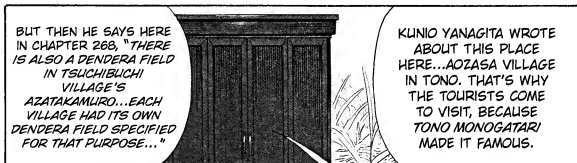
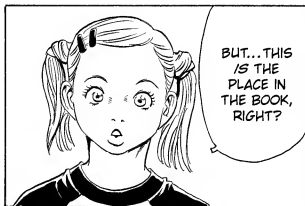
HM? WHAT'S THE MATTER, NUMATA...?

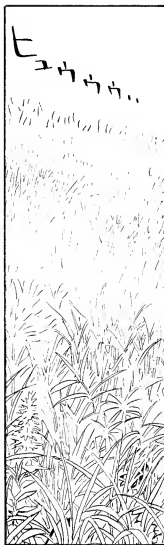
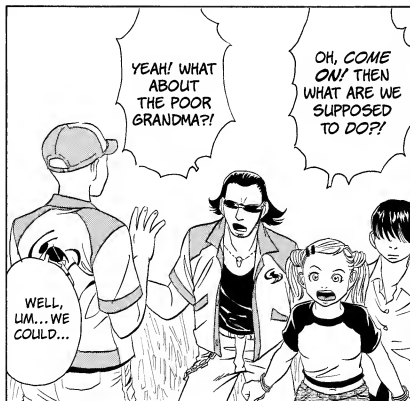


HEY! REMEMBER YOUR BUDDHIST PRINCIPLES OF NON-ATTACHMENT! LET'S DUMP HER AND GET BACK TO CAMPUS!

WE'RE NOT REALLY GOING TO LEAVE HER HERE, ARE WE?! POOR GRANDMA!

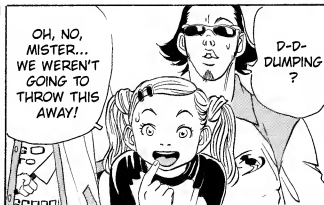








YOU  
WEREN'T?



OH, NO,  
MISTER...  
WE WEREN'T  
GOING TO  
THROW THIS  
AWAY!

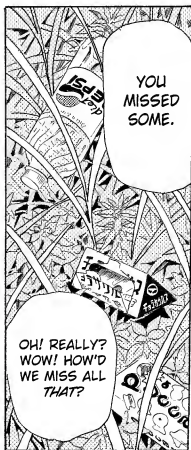
D-D-  
DUMPING  
?



UM...YEAH...  
RIGHT...

NO! ACTUALLY, IT'S  
THE OTHER WAY  
ROUND. YOU SEE,  
WE'RE *STUDENT*  
VOLUNTEERS, COME  
HERE TO PICK UP  
TRASH AND KEEP  
TONO BEAUTIFUL!

right?



YOU  
MISSED  
SOME.

OH! REALLY?  
WOW! HOW'D  
WE MISS ALL  
THAT?



OKAY, GANG---  
LET'S GO DISPOSE  
OF THIS ALTAR  
SOMEONE  
THOUGHTLESSLY  
ABANDONED!

I'M  
IMPRESSED.



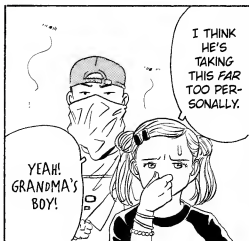
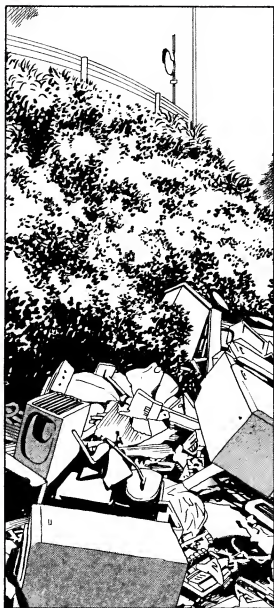
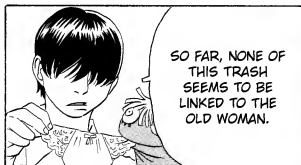
ハイ  
ハイ

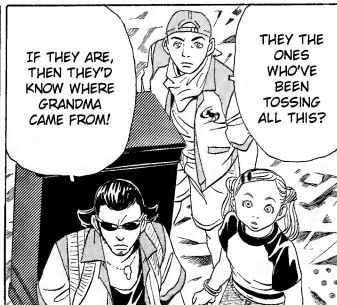
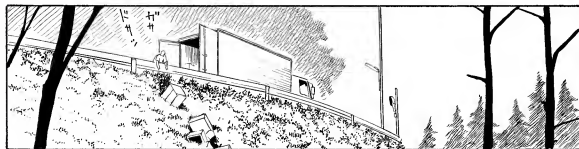
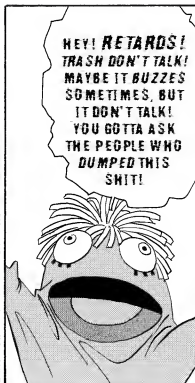
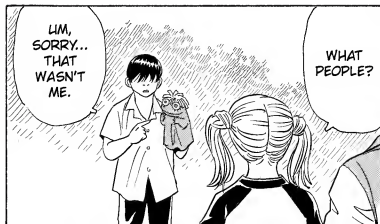


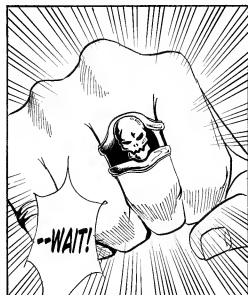
WAIT!

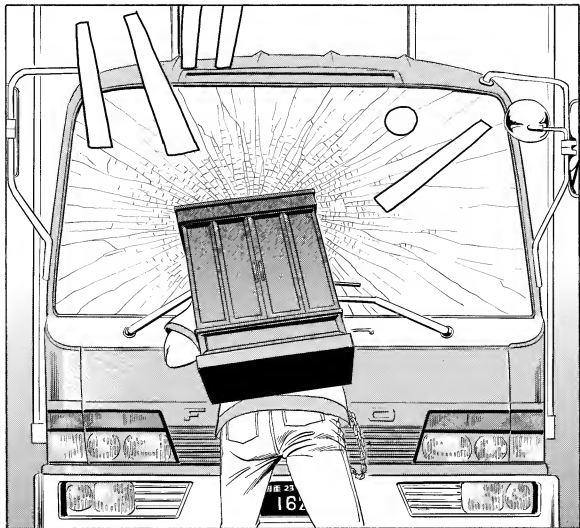






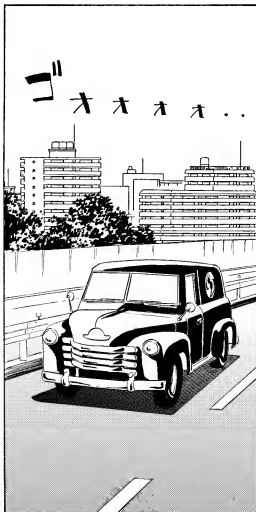




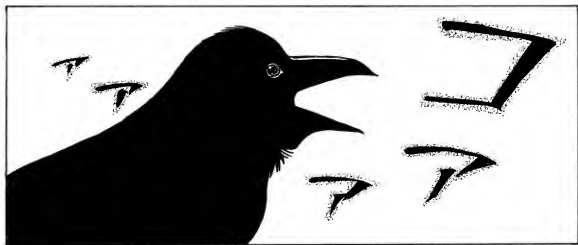


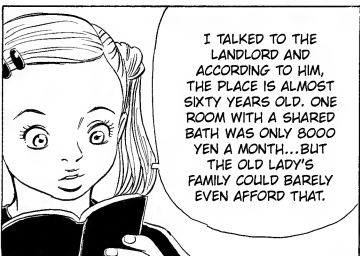
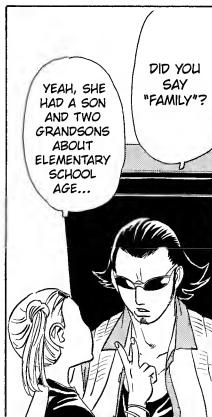
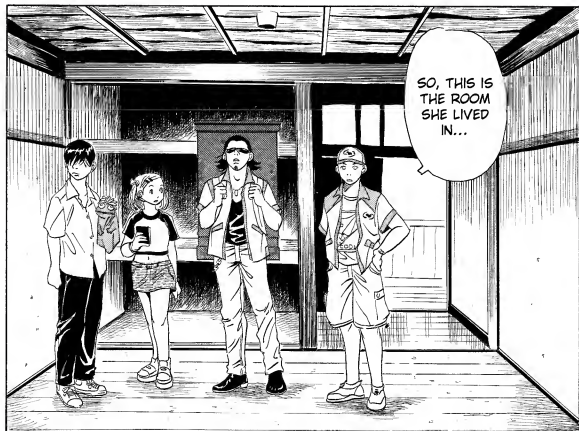
LOOK, THIS  
WON'T  
TAKE  
LONG. DO  
YOU MIND?







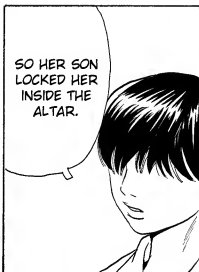






AND THE LAND-  
LORD SAID HE  
HADN'T SEEN THE  
GRANDMA FOR  
AT LEAST A YEAR  
BEFORE THAT...

WE DON'T KNOW.  
THE REST OF  
THE FAMILY  
DISAPPEARED  
TWO MONTHS  
AGO. NO  
FORWARDING  
ADDRESS.



SO HER SON  
LOCKED HER  
INSIDE THE  
ALTAR.



IN ANY EVENT, BY  
THE TIME THE  
LANDLORD CAME  
TO CHECK, THEY  
WERE LONG  
GONE...



HUH?

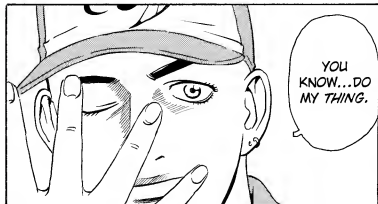
NUMATA...  
PUT THE  
GRANDMA  
DOWN. I  
WANT TO  
TRY AGAIN.



.....

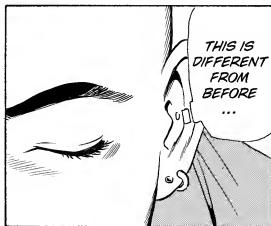
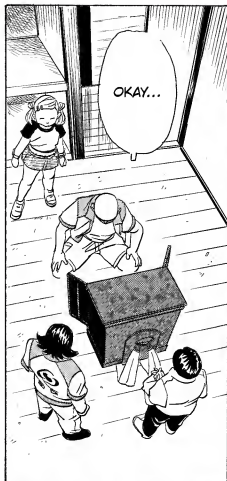


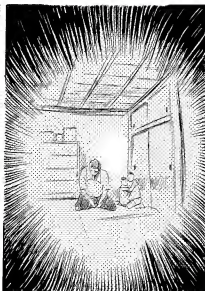
THEN I  
GUESS THAT  
MEANS  
WE'RE AT  
ANOTHER  
DEAD END.

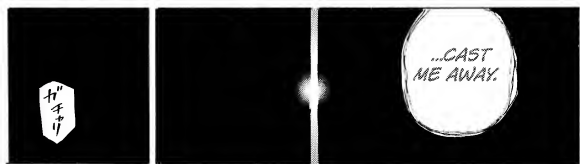


YOU  
KNOW...DO  
MY THING.

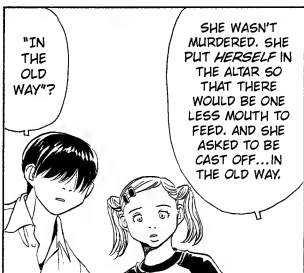
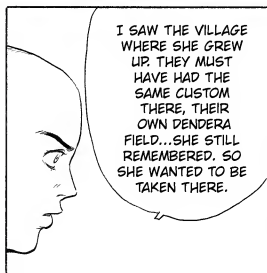
I...I DON'T  
CARE! I'LL  
CARRY  
GRANDMA  
NO MATTER  
HOW LONG  
IT TAKES!













THAT PLACE UP  
IN TONO...I  
DIDN'T SENSE  
THE DEAD  
THERE. AND  
NEITHER DID  
YOU.



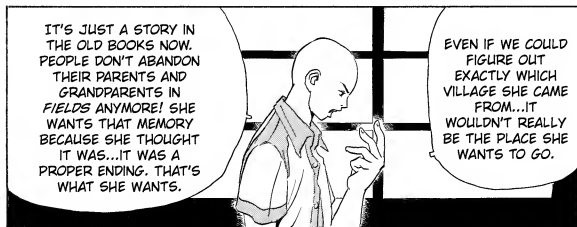
WELL, THEN  
THAT'S WHAT  
SHE WANTS!  
LET'S DO IT,  
THEN!



WE  
CAN'T!

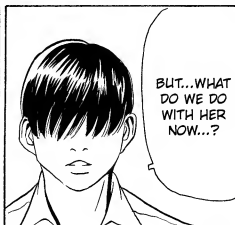
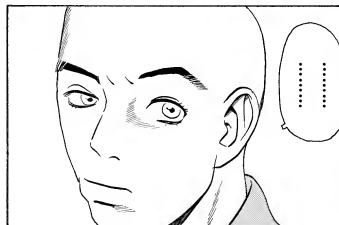
BUT...

WE  
CAN'T.



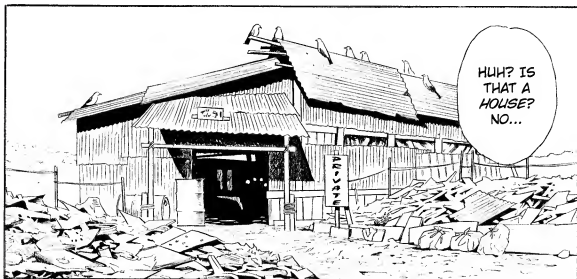
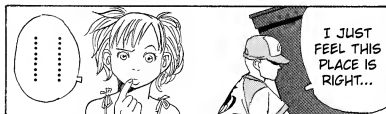
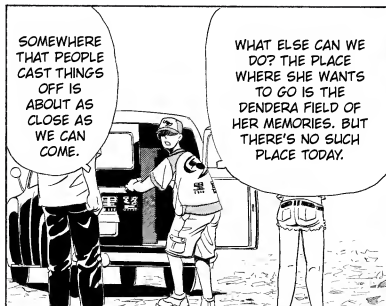
IT'S JUST A STORY IN  
THE OLD BOOKS NOW.  
PEOPLE DON'T ABANDON  
THEIR PARENTS AND  
GRANDPARENTS IN  
FIELDS ANYMORE! SHE  
WANTS THAT MEMORY  
BECAUSE SHE THOUGHT  
IT WAS...IT WAS A  
PROPER ENDING. THAT'S  
WHAT SHE WANTS.

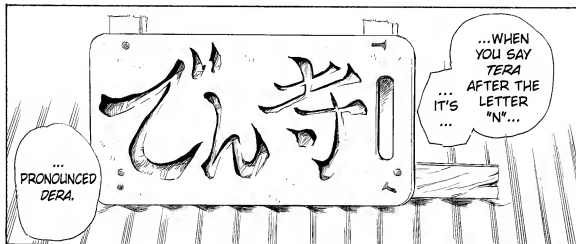
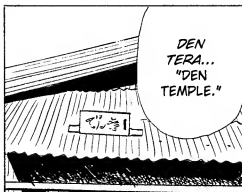
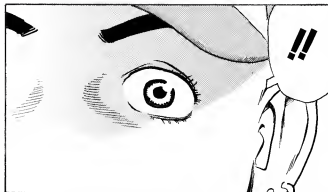
EVEN IF WE COULD  
FIGURE OUT  
EXACTLY WHICH  
VILLAGE SHE CAME  
FROM...IT  
WOULDN'T REALLY  
BE THE PLACE SHE  
WANTS TO GO.

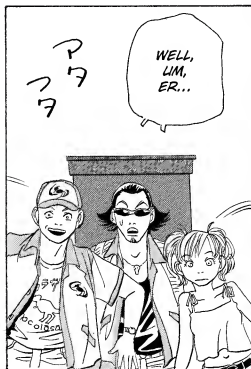


BUT...WHAT  
DO WE DO  
WITH HER  
NOW...?

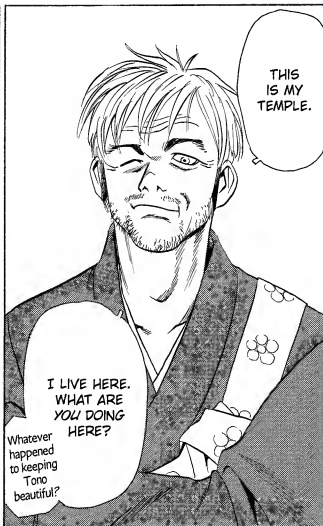








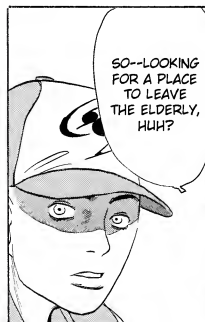
WELL,  
UM,  
ER...



THIS  
IS MY  
TEMPLE.

I LIVE HERE.  
WHAT ARE  
YOU DOING  
HERE?

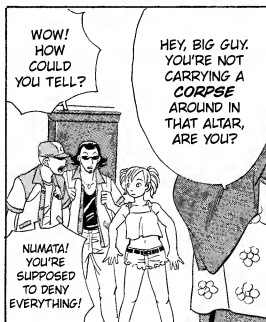
Whatever  
happened  
to keeping  
Tono  
beautiful?



SO--LOOKING  
FOR A PLACE  
TO LEAVE  
THE ELDERLY,  
HUH?



heh-  
heh--  
heh--  
heh...



WOW!  
HOW  
COULD YOU  
TELL?

HEY, BIG GUY.  
YOU'RE NOT  
CARRYING A  
**CORPSE**  
AROUND IN  
THAT ALTAR,  
ARE YOU?

NUMATA!  
YOU'RE  
SUPPOSED  
TO DENY  
EVERYTHING!

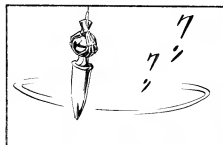




WELL.  
COME ON.

BUT THAT  
PLACE IS  
ONLY A SIGN  
IN A FIELD  
NOW. THE  
REAL UBA  
SUITE YAMA  
IS...

TONO IS MY  
HOME TOWN.  
I GO BACK  
THERE TO  
SEE DENDERA  
SOMETIMES.

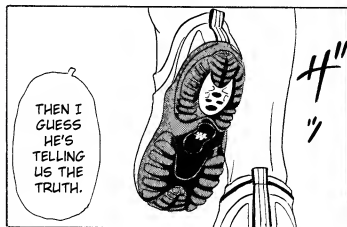


I DON'T  
KNOW...AND  
IS THAT GUY  
REALLY A  
MONK?

WHAT'S  
GOING  
ON?



LOTS  
OF  
THEM?

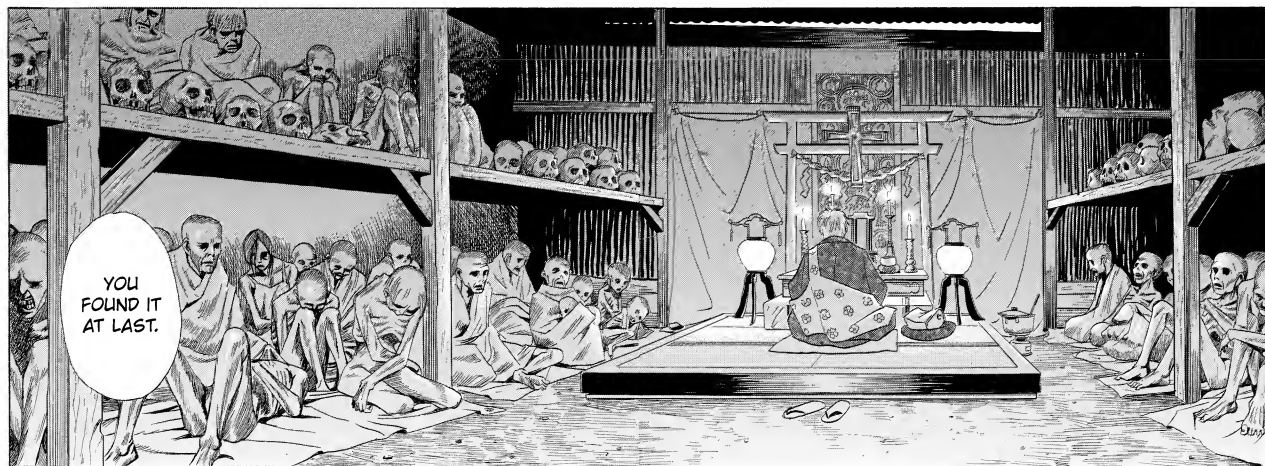


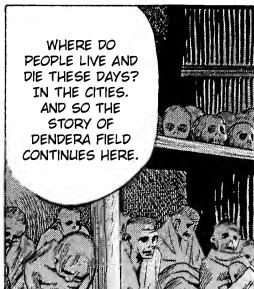
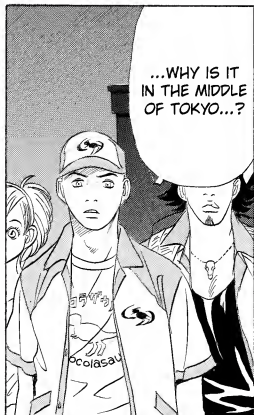
THEN I  
GUESS  
HE'S  
TELLING  
US THE  
TRUTH.



BUT I'M  
GETTING A  
READING...  
THERE'S  
BODIES  
HERE.

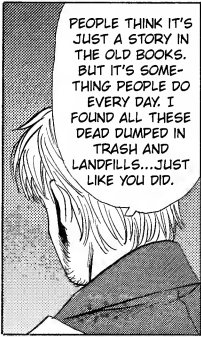
LOTS  
OF  
THEM.



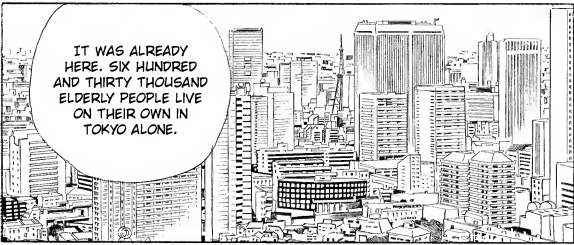


A close-up of a young man with a serious expression, wearing a light-colored baseball cap with a dark, stylized bird-like logo. He has short hair and a small earring in his left ear. The background is dark and textured.

SO YOU  
CREATED A  
DENDERA  
FIELD...  
HERE...?

A profile view of a man with long, light-colored hair, looking towards the left. He is wearing a dark jacket. The background is dark.

PEOPLE THINK IT'S  
JUST A STORY IN  
THE OLD BOOKS.  
BUT IT'S SOME-  
THING PEOPLE DO  
EVERY DAY. I  
FOUND ALL THESE  
DEAD DUMPED IN  
TRASH AND  
LANDFILLS...JUST  
LIKE YOU DID.

A wide-angle, black and white illustration of a dense city skyline, likely Tokyo, with numerous skyscrapers and buildings. The perspective is from a high vantage point looking down at the city.

IT WAS ALREADY  
HERE. SIX HUNDRED  
AND THIRTY THOUSAND  
ELDERLY PEOPLE LIVE  
ON THEIR OWN IN  
TOKYO ALONE.

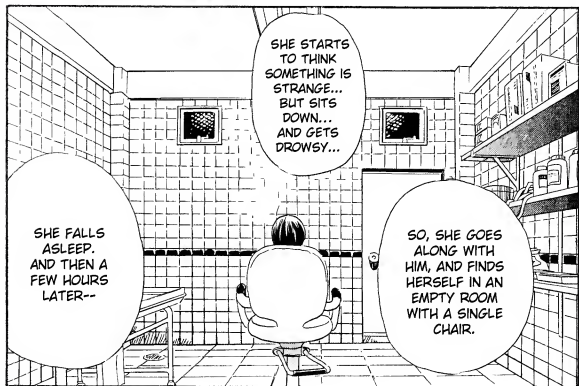
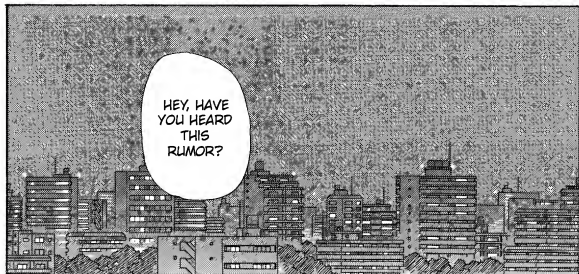
A close-up of the same young man from the first panel, wearing the same baseball cap and jacket. He has a neutral expression. The background is dark.

.....

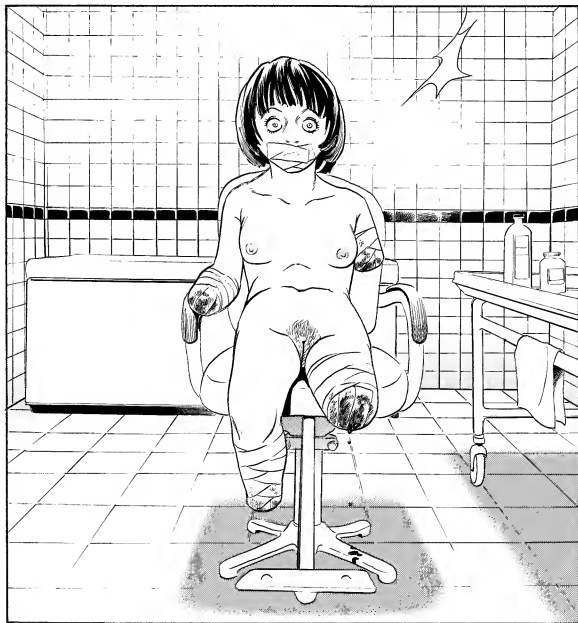
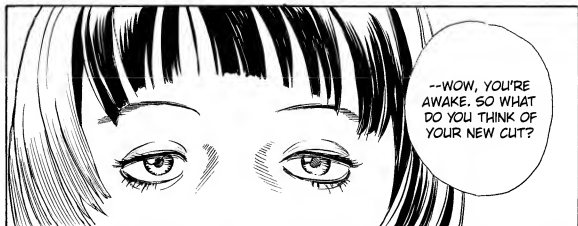
A man with long hair, wearing a dark robe with a light-colored floral pattern, is kneeling in a room. He is looking towards the left. There are candles and a small table in the background.

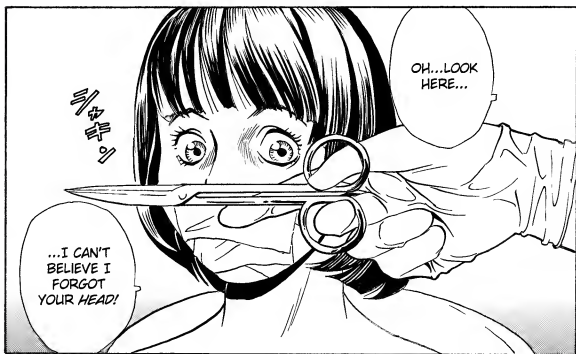
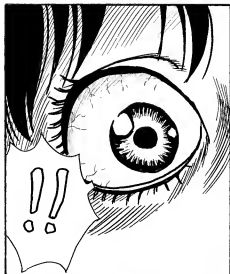
I JUST TRY TO  
BRING A LITTLE  
DIGNITY TO IT.  
LEAVE HER WITH  
ME. I'LL PRAY  
FOR HER.









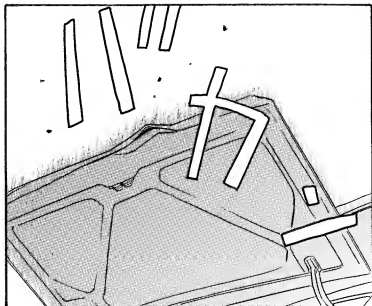


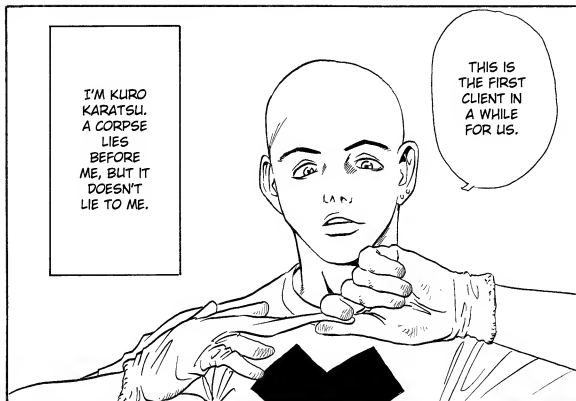
magician of lost love

3<sup>rd</sup> delivery  
失恋魔術師







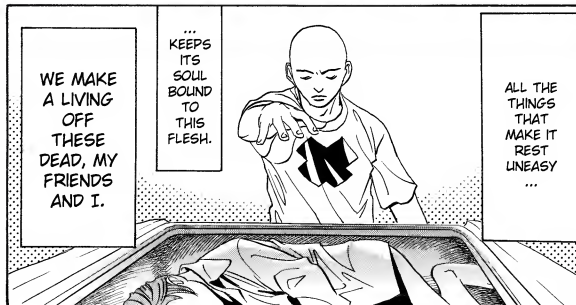


I'M KURO  
KARATSU.  
A CORPSE  
LIES  
BEFORE  
ME, BUT IT  
DOESN'T  
LIE TO ME.

THIS IS  
THE FIRST  
CLIENT IN  
A WHILE  
FOR US.



IT TELLS  
ME ITS  
TROUBLES  
AND ITS  
CARES.



WE MAKE  
A LIVING  
OFF  
THESE  
DEAD, MY  
FRIENDS  
AND I.

...  
KEEPS  
ITS  
SOUL  
BOUND  
TO THIS  
FLESH.

ALL THE  
THINGS  
THAT  
MAKE IT  
REST  
UNEASY  
...



KEIKO MAKINO,  
A LITTLE  
WEIRDO WHO'S  
STUDIED  
MORTUARY  
SCIENCE IN  
AMERICA.



YUJI YATA,  
WHO RECEIVES  
STRANGE  
FOUL-MOUTHED  
INTELLIGENCES  
FROM AN ALIEN  
THROUGH HIS  
HAND PUPPET.



MAKOTO NUMATA, A  
DOWSER WHO CAN'T  
FIND A DROP OF  
WATER BUT WHOSE  
PENDULUM SEEKS  
OUT CORPSES LIKE  
A BLOWFLY.

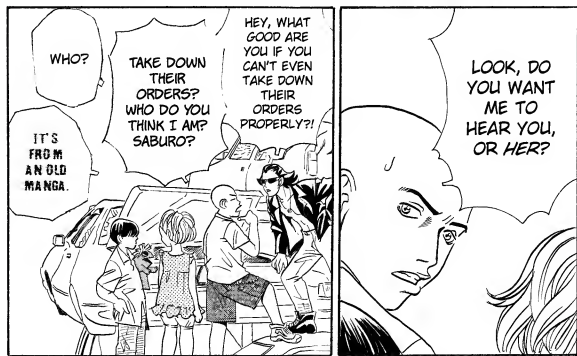


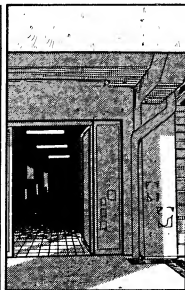
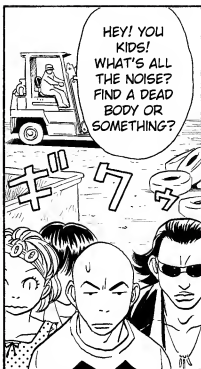
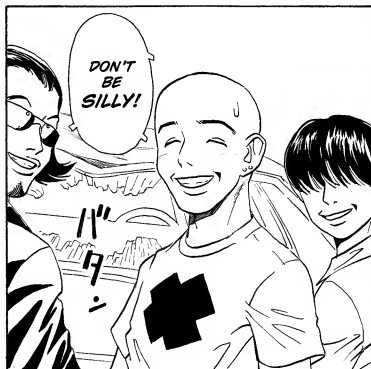
WE'RE THE  
KUROSAKI--  
THE BLACK  
HERON  
THAT  
TAKES YOU  
OUT OF IT.

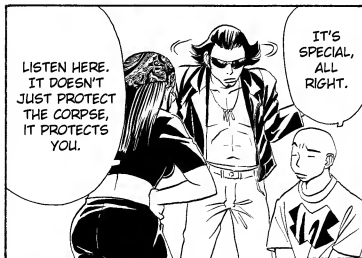
BUT WHAT  
WE CARRY  
IS THE  
DEAD.  
MAYBE  
YOU'VE SEEN  
OUR LOGO.  
WE AREN'T  
THE WHITE  
STORK THAT  
BRINGS YOU  
INTO THIS  
WORLD.

WE DRIVE  
AROUND  
IN OUR  
MINIVAN,  
LOOKING  
LIKE ANY  
PRIVATE  
COURIER.











IT STOPS BACTERIA FROM USING THE CORPSE AS FOOD. THAT'S WHAT PUTREFACTION IS, YOU KNOW...

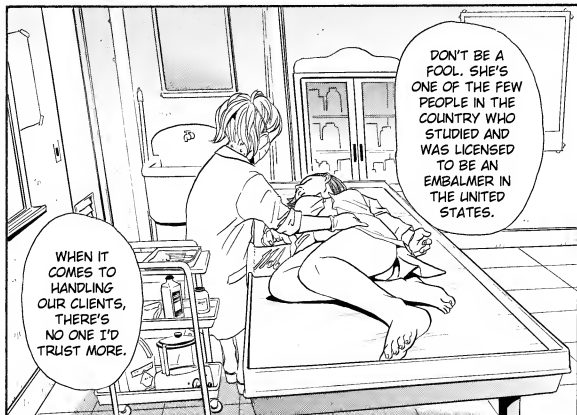
IN OTHER COUNTRIES, WHEN THEY NEED TO MOVE A BODY, OR WANT IT TO BE VIEWED BEFORE A BURIAL, THEY USE EMBALMING TO PRESERVE THE CORPSE'S APPEARANCE. BUT IT HAS A PUBLIC HEALTH ROLE, TOO.



BUT IF IT'S SO DANGEROUS, IS IT SAFE TO LET MAKINO HANDLE IT ON HER OWN?

A SMALL AMOUNT OF CONTACT IS FINE.

I'VE GOT TO TOUCH THEM...



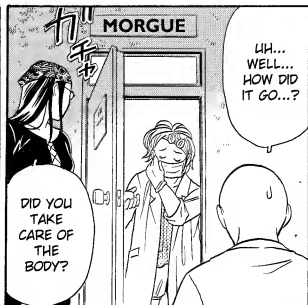
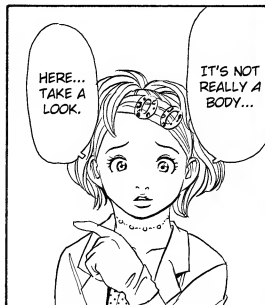
DON'T BE A FOOL. SHE'S ONE OF THE FEW PEOPLE IN THE COUNTRY WHO STUDIED AND WAS LICENSED TO BE AN EMBALMER IN THE UNITED STATES.

WHEN IT COMES TO HANDLING OUR CLIENTS, THERE'S NO ONE I'D TRUST MORE.



SOUNDS LIKE  
MAKINO'S  
FINISHING UP  
IN THERE.

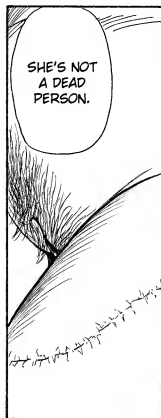
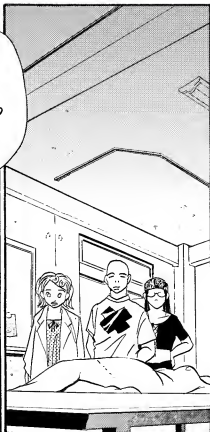
# MORGUE



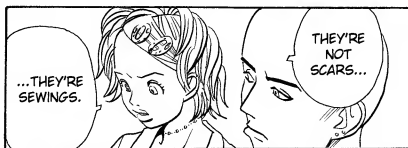




THOSE  
SCARS...  
WHAT  
HAPPENED  
TO HER?



SHE'S NOT  
A DEAD  
PERSON.

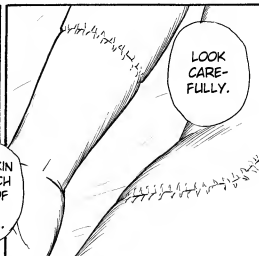


...THEY'RE  
SEWINGS.

THEY'RE  
NOT  
SCARS...

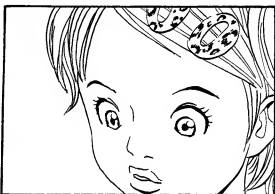
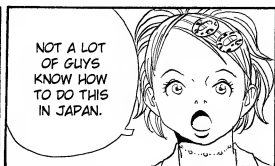
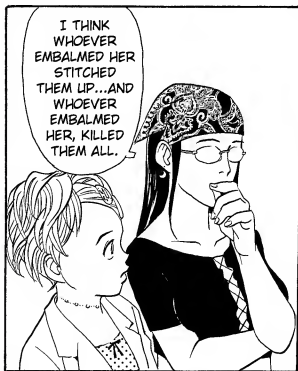
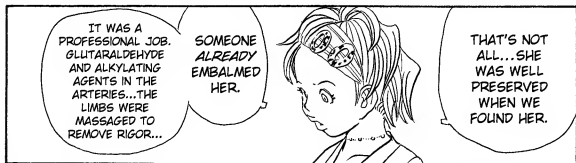
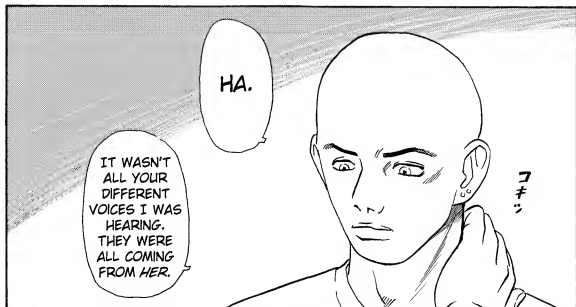


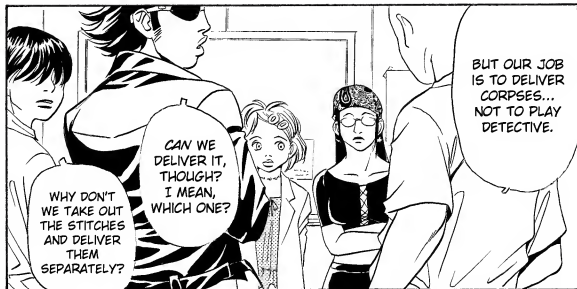
THE SKIN  
ON EACH  
SIDE OF  
THE  
JOIN...



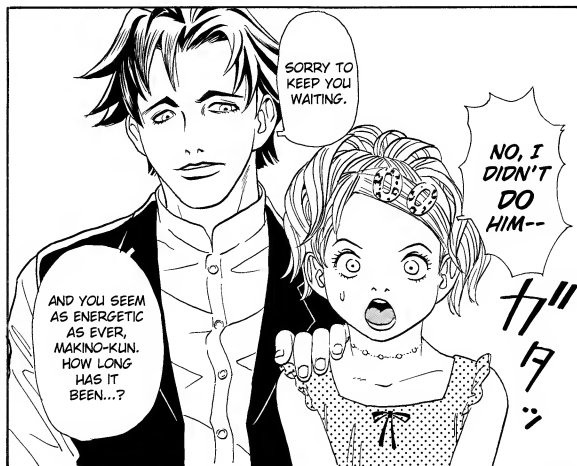
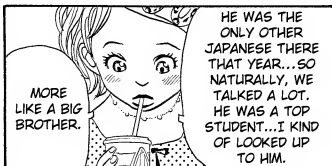
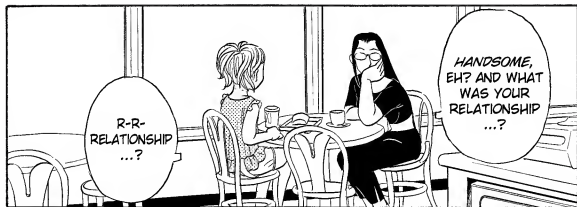
LOOK  
CARE-  
FULLY.



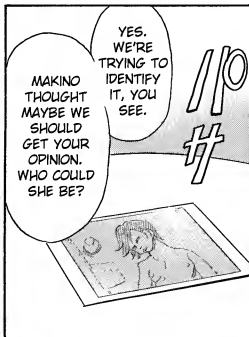
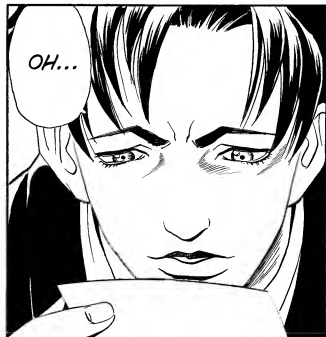
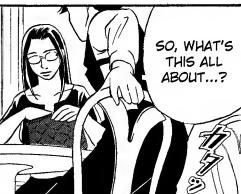
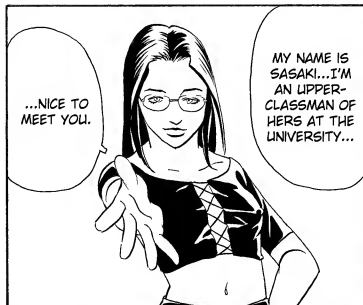




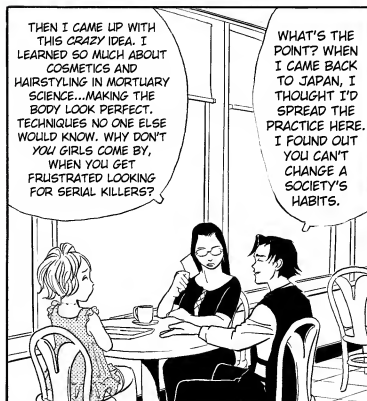
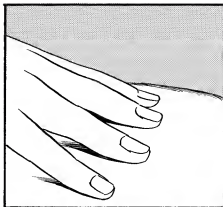








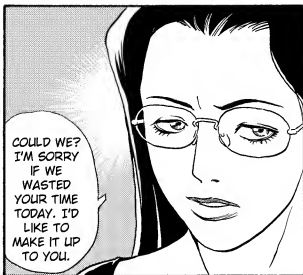






COME ON,  
MAKINO.  
WE HAVE  
TO RUN.

SA-  
SA-KI?  
WHERE  
ARE YOU  
GOING?



COULD WE?  
I'M SORRY  
IF WE  
WASTED  
YOUR TIME  
TODAY. I'D  
LIKE TO  
MAKE IT UP  
TO YOU.



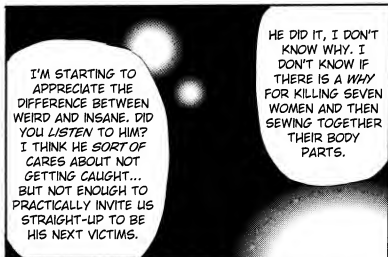
WHAT  
DO YOU  
MEAN?

WE STILL  
HAVEN'T  
EVEN  
LEARNED  
WHO DID IT!

WHAT'S  
THE  
MATTER,  
SASAKI?



HE DID  
IT, OF  
COURSE.

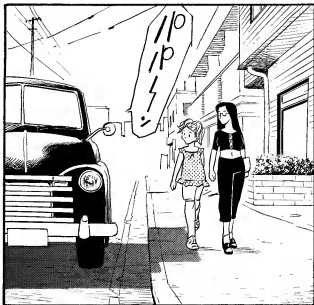
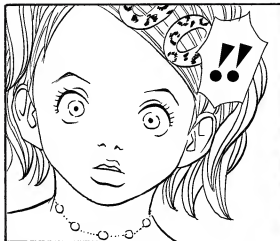


I'M STARTING TO  
APPRECIATE THE  
DIFFERENCE BETWEEN  
WEIRD AND INSANE. DID  
YOU LISTEN TO HIM?  
I THINK HE SORT OF  
CARES ABOUT NOT  
GETTING CAUGHT...  
BUT NOT ENOUGH TO  
PRACTICALLY INVITE US  
STRAIGHT-UP TO BE  
HIS NEXT VICTIMS.

HE DID IT, I DON'T  
KNOW WHY. I  
DON'T KNOW IF  
THERE IS A WHY  
FOR KILLING SEVEN  
WOMEN AND THEN  
SEWING TOGETHER  
THEIR BODY  
PARTS.

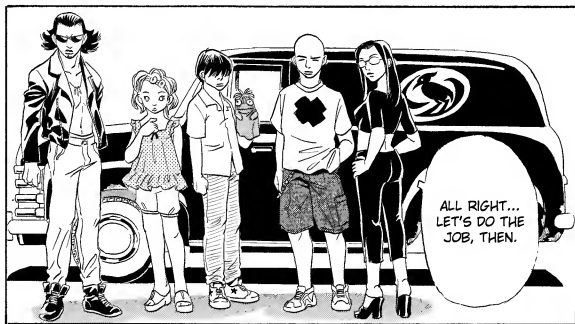
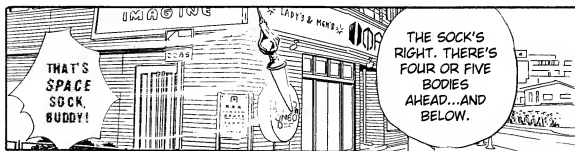
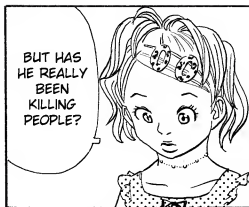
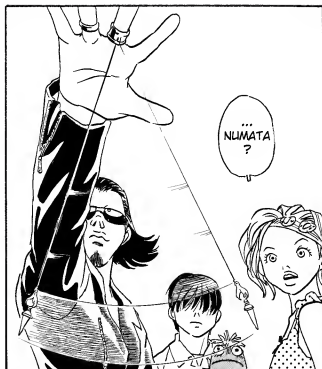


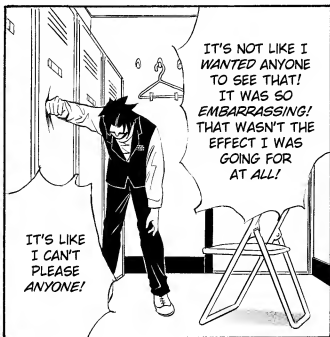
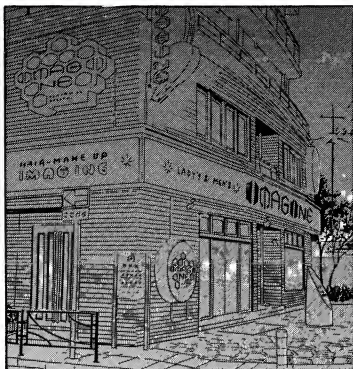
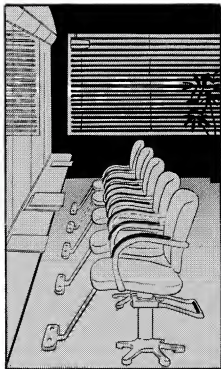
WH...  
WHAT?  
WHY  
WOULD  
HE...

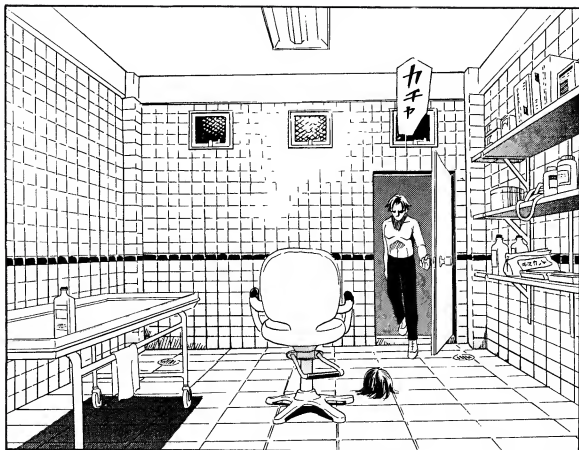


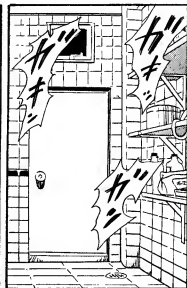
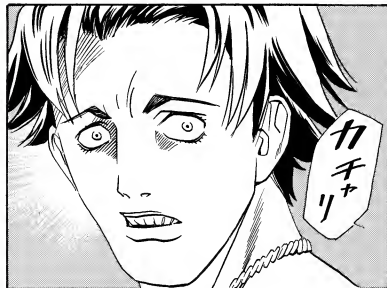
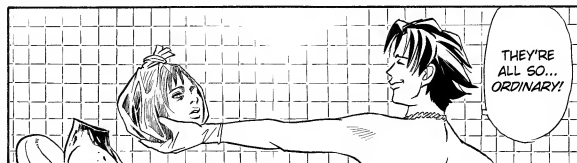


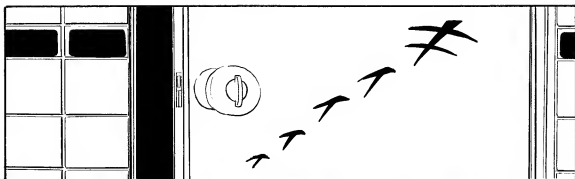


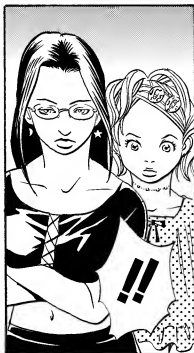






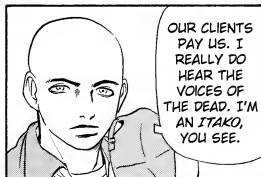




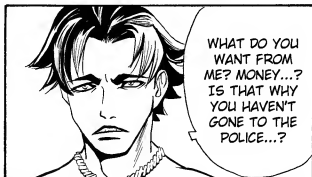


--WHO  
ARE  
YOU...?

THAT'S--



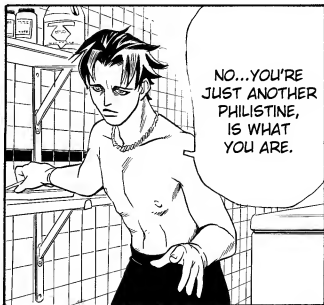
OUR CLIENTS  
PAY US. I  
REALLY DO  
HEAR THE  
VOICES OF  
THE DEAD. I'M  
AN ITAKO,  
YOU SEE.



WHAT DO YOU  
WANT FROM  
ME? MONEY...?  
IS THAT WHY  
YOU HAVEN'T  
GONE TO THE  
POLICE...?

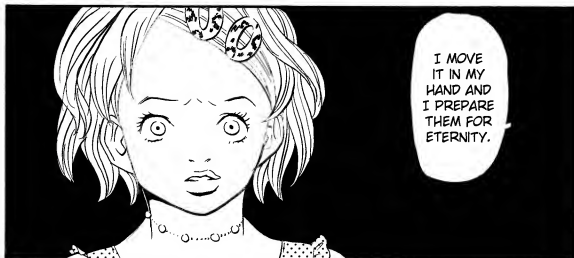
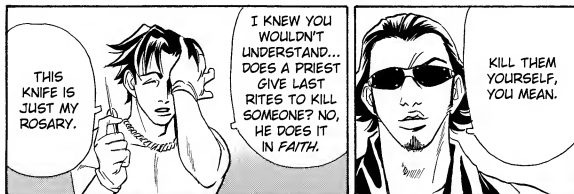
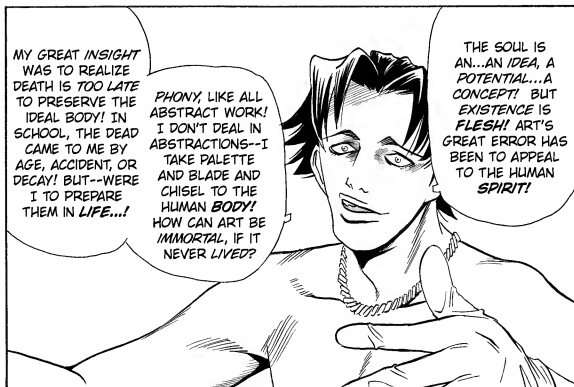


I DON'T  
EXPECT YOU'D  
UNDERSTAND  
THIS KIND  
OF ART.



NO...YOU'RE  
JUST ANOTHER  
PHILISTINE,  
IS WHAT  
YOU ARE.





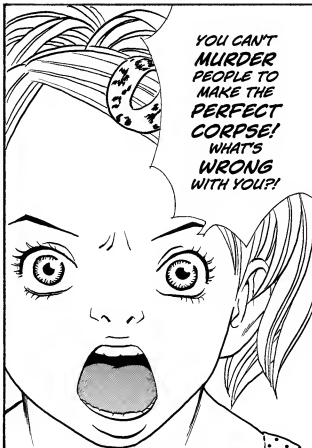
HE'S  
JUST  
WRONG.

YOU'RE NOT  
MUCH OF AN  
ARTIST. THIS IS  
JUST A SHAPE  
THAT WILL  
DECAY. BUT YOU  
DIDN'T EVEN  
SHAPE THIS...  
YOU ONLY BROKE  
IT AND TRIED TO  
STITCH IT BACK  
AGAIN.



HEAD, LEG,  
ARM, BODY.  
DIDN'T YOU  
KNOW THEY  
WERE ALL  
JUST SHAPES?  
SHE KNOWS...  
THEY KNOW.

YOU CAN'T  
MURDER  
PEOPLE TO  
MAKE THE  
PERFECT  
CORPSE!  
WHAT'S  
WRONG  
WITH YOU?!

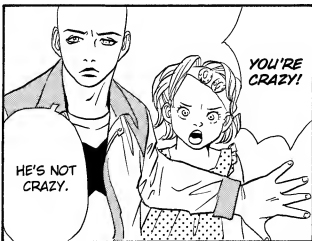


...EVEN YOU,  
MAKINO-KUN?

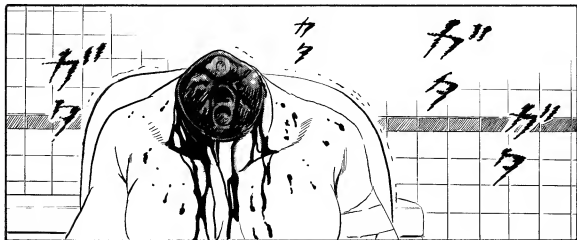
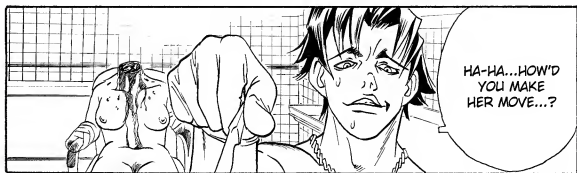
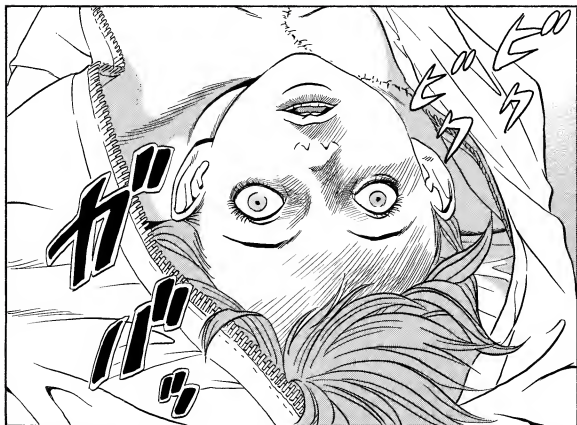


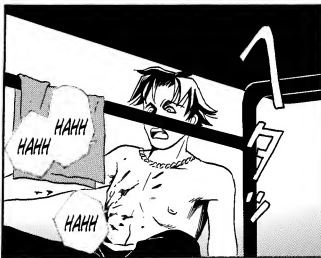
YOU'RE  
CRAZY!

HE'S NOT  
CRAZY.



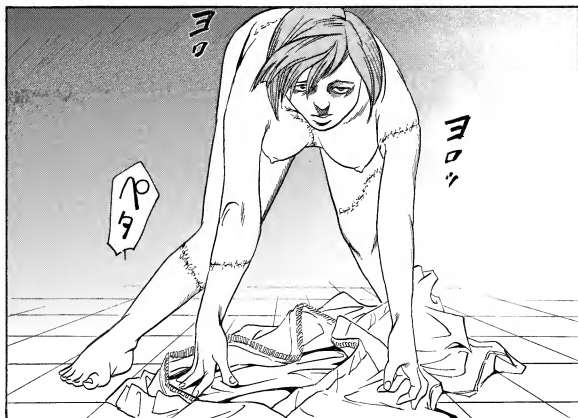




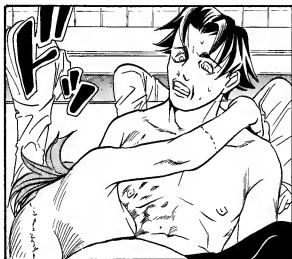


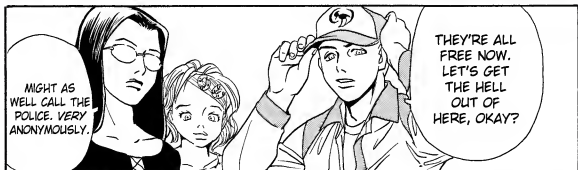


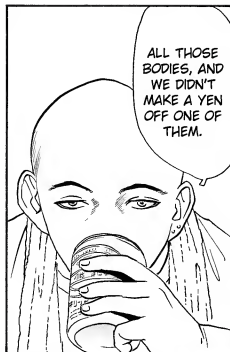


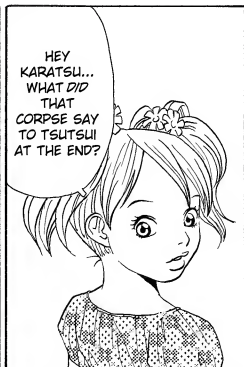
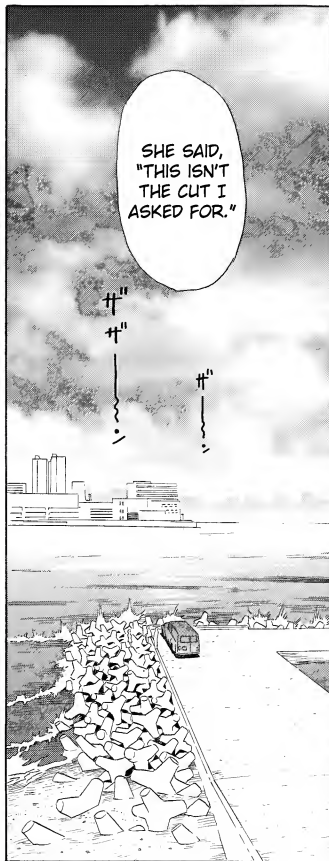


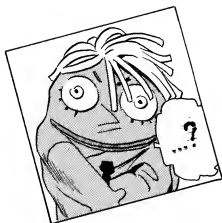










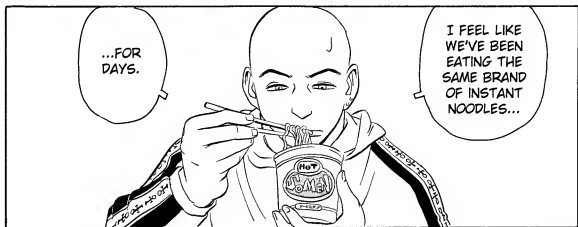
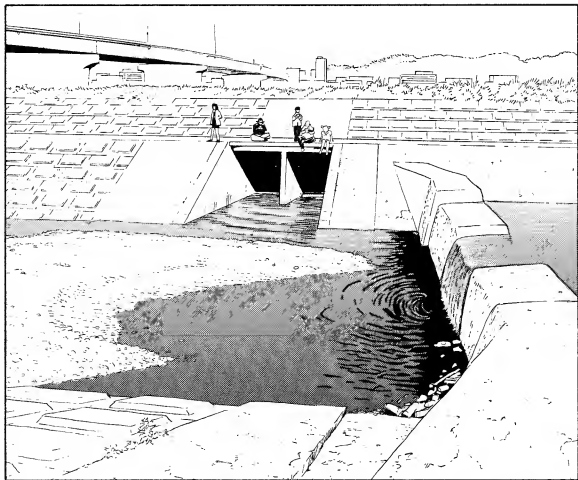


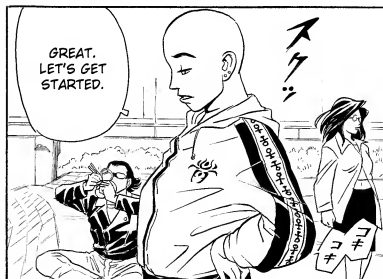
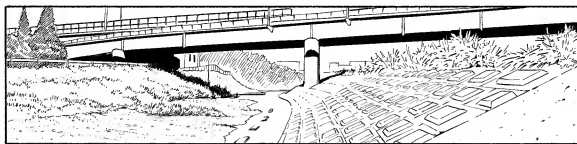
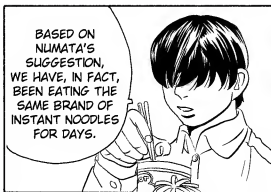
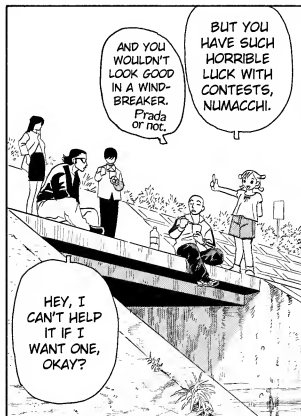




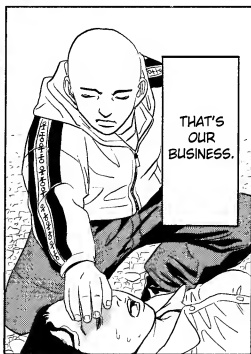
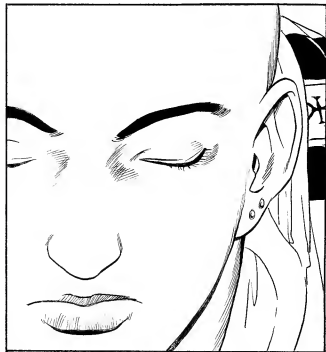
九月の雨

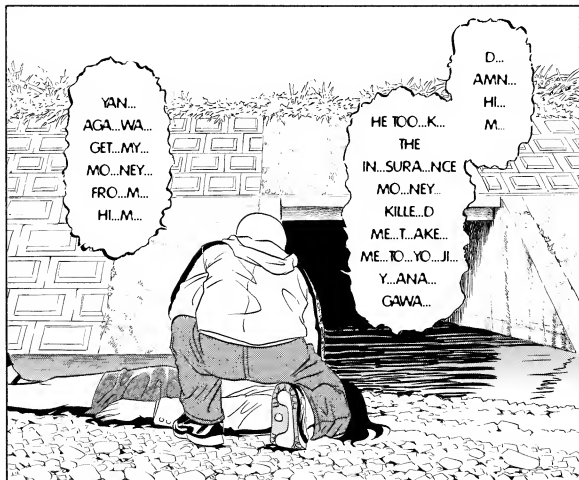
september rain











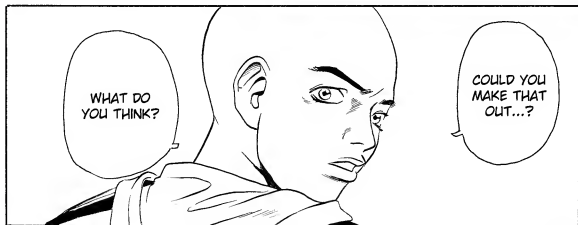
YAN...  
AGA...WA...  
GET...MY...  
MO...NEY...  
FRO...M...  
HI...M...

HE TOO...K...  
THE  
IN...SURA...NCE  
MO...NEY...  
KILLE...D  
ME...T...AKE...  
ME...TO...YO...JI...  
Y...ANA...  
GAWA...

D...  
AMN...  
HI...  
M...

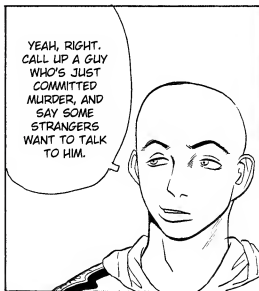
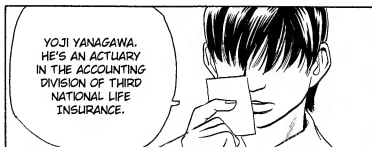
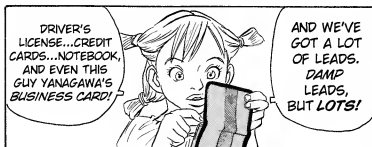
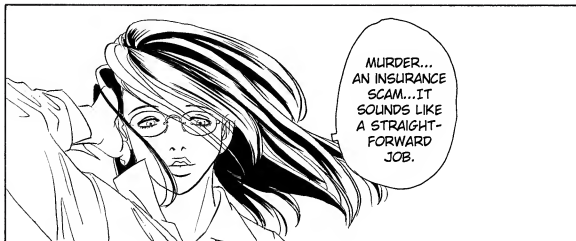


*hahh*

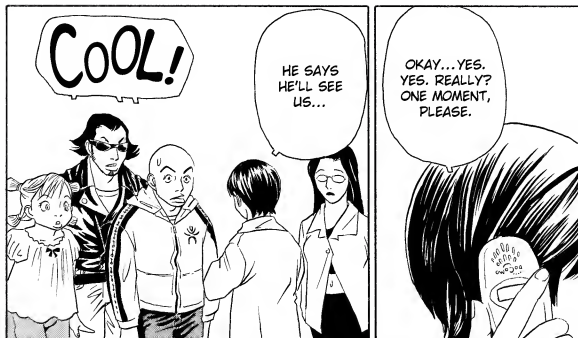


WHAT DO  
YOU THINK?

COULD YOU  
MAKE THAT  
OUT...?







COOL!

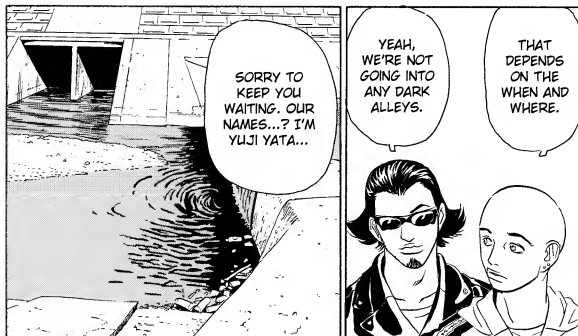
HE SAYS  
HE'LL SEE  
US...

OKAY... YES.  
YES. REALLY?  
ONE MOMENT,  
PLEASE.



HE SAYS  
HE'LL ONLY  
MEET US AT  
A CERTAIN  
TIME AND  
PLACE.

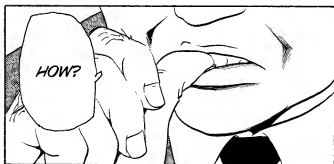
HE SOUNDS  
A LITTLE  
SUSPICIOUS,  
THOUGH.

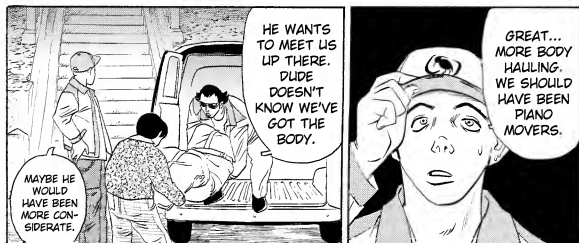


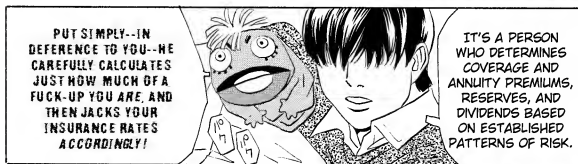
SORRY TO  
KEEP YOU  
WAITING. OUR  
NAMES...? I'M  
YUJI YATA...

YEAH,  
WE'RE NOT  
GOING INTO  
ANY DARK  
ALLEYS.

THAT  
DEPENDS  
ON THE  
WHEN AND  
WHERE.



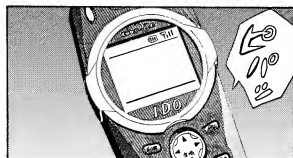




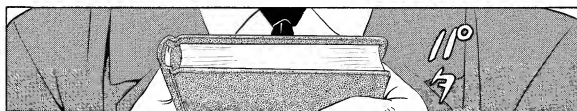


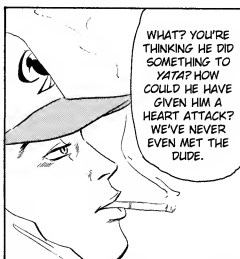
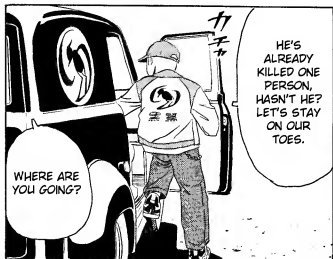
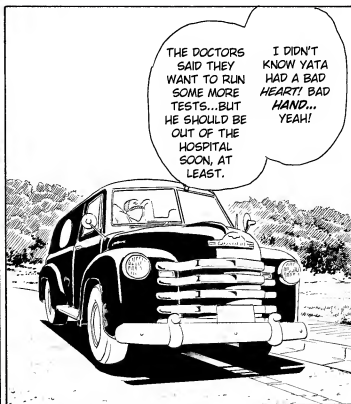


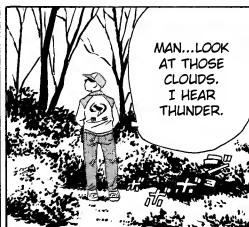
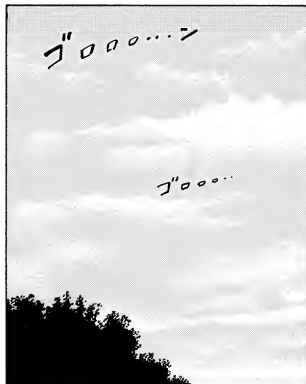




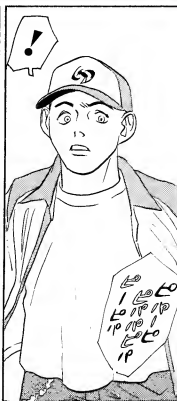




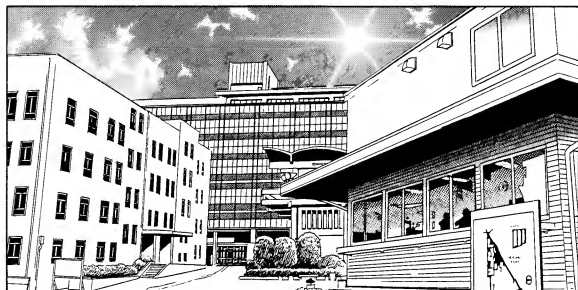
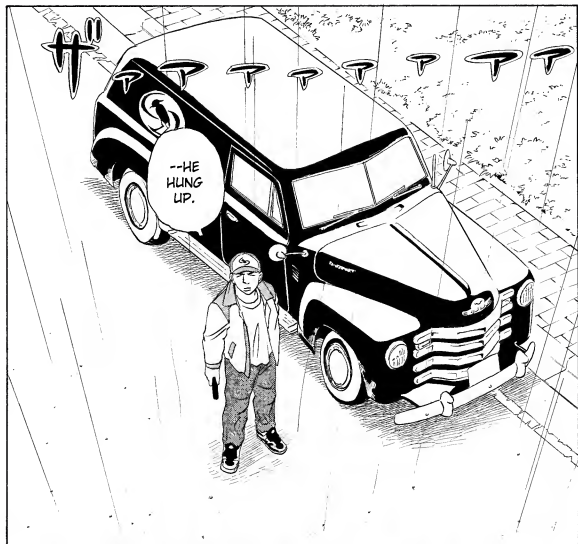




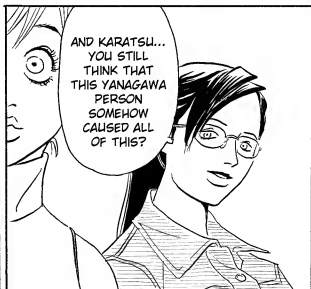
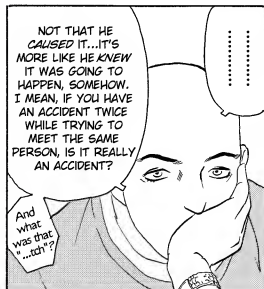
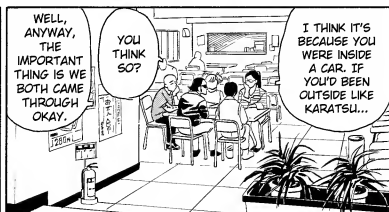
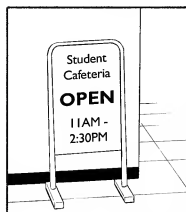
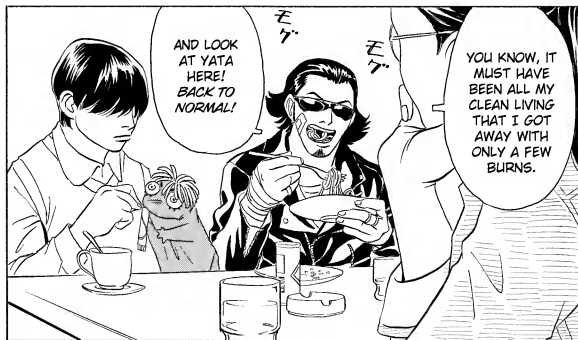


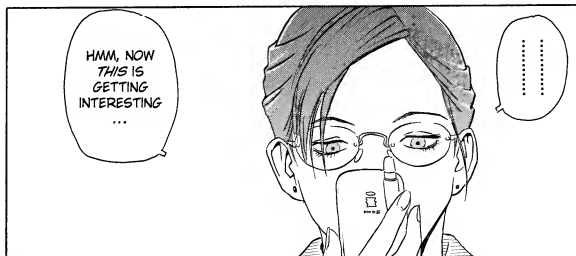
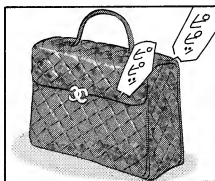
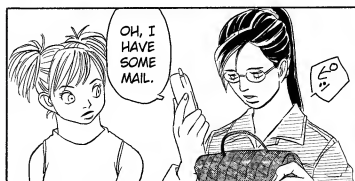
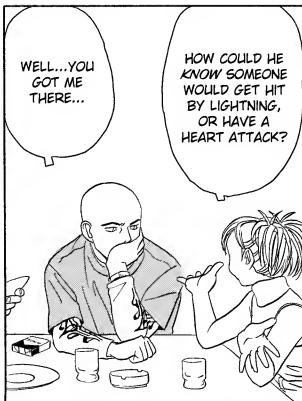






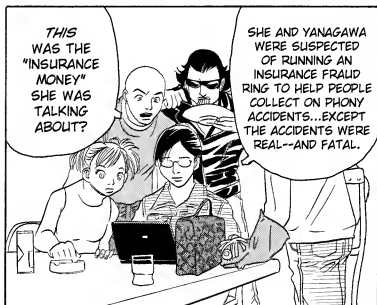


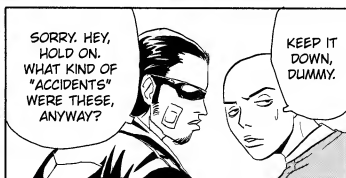
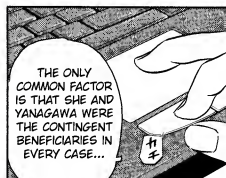
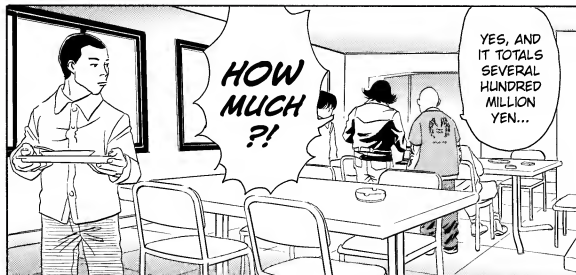






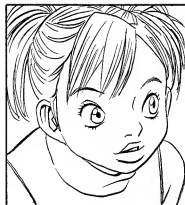
WHAT'S THIS?	4	Oichiro Hara	34	Japan Fire	¥25,000,000
		Katahiko Sugimoto	24	Fuji Fire	¥20,000,000
		Yoshiyuki Sato	44	Yasuda Fire	¥45,000,000
		Takashi Morishita	35	Sendai Fire	¥30,000,000
		Tomoko Miyamura	27	Yasuda Fire	¥25,000,000
		Seiko Tanaka	40	Dowa Fire	¥50,000,000
	10	Shiho Nishio	33	Mitsui Sea	¥120,000,000
	11	Masayuki Yoshida	22	Mitsui Sea	¥15,000,000





No.	Name	Cause of Death
1	Tamiko Utsuki	Car Accident on the Tomei Express
2	Junko Ishikawa	Food poisoning due to Vibrio par
3	Koji Otomo	Collision with another car on Hu
4	Oichiro Hara	Heart attack at a concert at Yok
5	Katahiko Sugimoto	Blood clot while on flight to Br
6	Yoshiyuki Sato	Heart attack at workplace
7	Takashi Morishita	Stroke while asleep at home
8	Tomoko Miyamura	Accidental fall into the rapids of Irima River
9	Seiko Tanaka	Food poisoning due to Streptococcus faecalis
10	Shiho Nishio	Carried off by high waves on O-oi Pier while fishing
11	Masayuki Yoshida	Hit by falling rocks while climbing Yarigeoka Mountain
12	Shinichi Amami	Fall from 8th floor balcony of apartment
13	Yoshitaka Nonoyama	Fall from ride at Fujikyu Highland
14	Koichiro Ochiai	Brain hemorrhage while bathing

...THEY MUST HAVE TOLD THEM IT WAS NECESSARY TO MAKE THE SCAM WORK. WHO ACTUALLY READS THEIR INSURANCE POLICIES, ANYWAY?



YEAH, BUT WHAT ABOUT OUR CLIENT? IF IT WASN'T FOR KARATSU, ANYONE WOULD THINK SHE JUST DROWNED. THERE WERE NO SIGNS OF A STRUGGLE ON THE BODY...BUT SHE SAID YANAGAWA "KILLED ME."



FOOD POISONING...  
AUTO ACCIDENTS...  
FALLING ROCKS...?  
YOU GOTTA BE KIDDING ME.



AFTER ALL THEIR POLICY HOLDERS DIE IN ACCIDENTS, HIS PARTNER IN CRIME DOES, TOO...AND THEN HE KEEPS IT ALL.



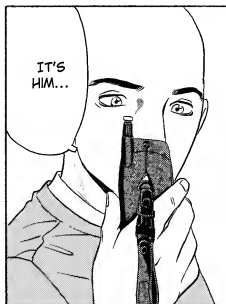
ALL ACCIDENTS, HUH?



NOT JUST INTERESTING  
...  
MORE LIKE FASCINATING.



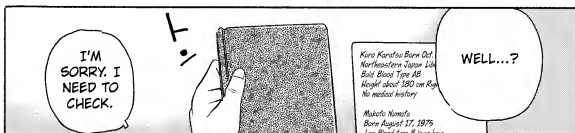
IT'S ALMOST AS IF HE CAN ARRANGE FOR THEM TO HAPPEN...



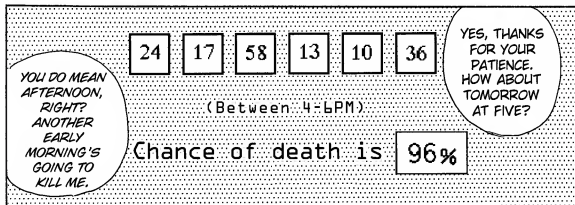
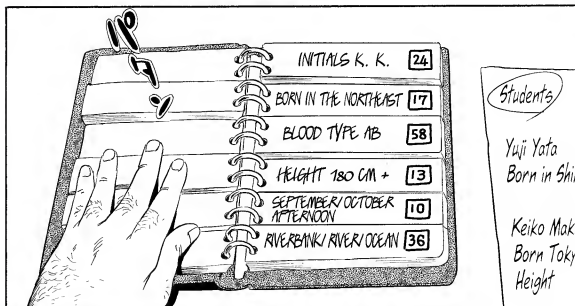


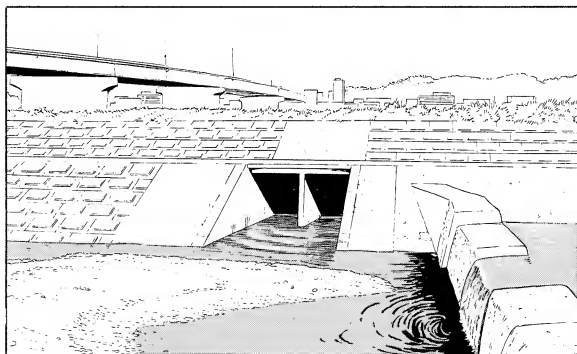
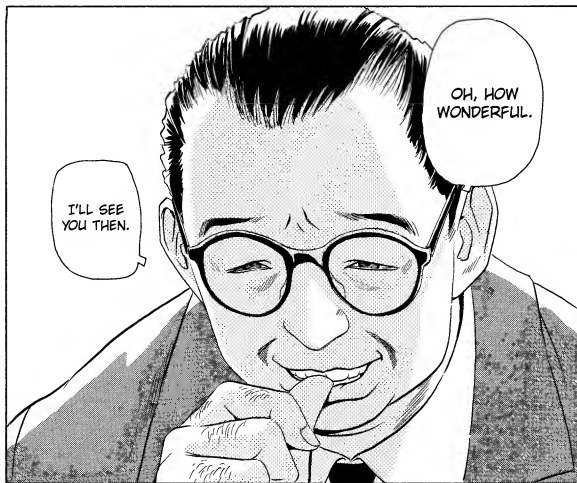
Kuro Karatsu  
Born Oct. 6, 1978  
Northeastern Japan Libra  
Bald Blood Type AB  
Height about 180 cm Right-handed  
No medical history

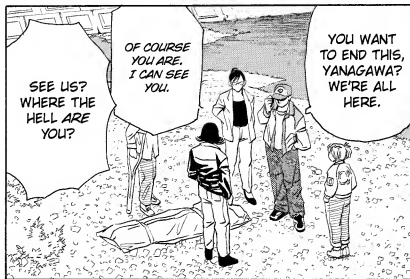
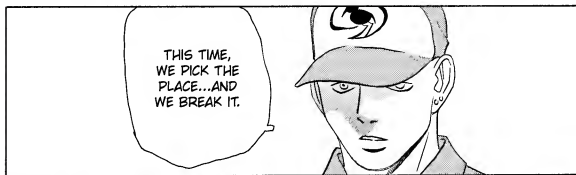
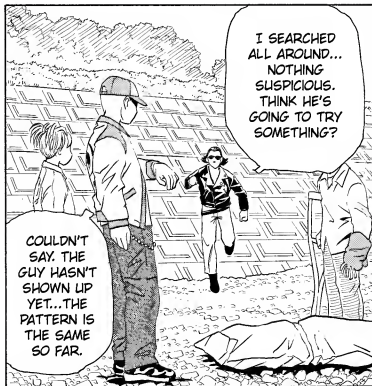
Makoto Numata  
Born August 17, 1975  
Long hair

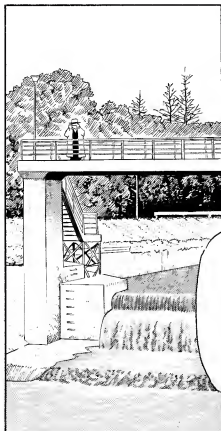












LIKE MY  
SECRETS  
NEED  
TO BE.



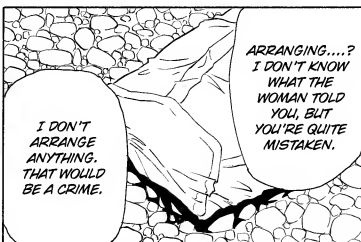
ABOUT HALF  
A KILOMETER  
UPSTREAM,  
WHERE IT'S  
SAFE.



BUT, LIKE A JUDGE,  
THE LAWS OF  
NATURE CAN  
LEGALLY CAUSE THAT  
A MAN SHOULD DIE.  
I LOOK UP SUCH  
RARE PRECEDENTS,  
AS IT WERE. AND  
I ALWAYS WIN  
MY CASE.



WHAT KIND OF  
SECRETS WOULD  
THOSE BE? THAT  
YOU'RE ARRANGING  
ACCIDENTS FOR  
PEOPLE AND  
COLLECTING THEIR  
INSURANCE?




I DON'T  
ARRANGE  
ANYTHING.  
THAT WOULD  
BE A CRIME.

ARRANGING....?  
I DON'T KNOW  
WHAT THE  
WOMAN TOLD  
YOU, BUT  
YOU'RE QUITE  
MISTAKEN.

FOR EXAMPLE, DID YOU KNOW THAT IF A MAN WITH THE INITIALS K.K. BORN IN NORTHEASTERN JAPAN, BLOOD TYPE AB, AND HEIGHT OVER 180 CM, STANDS NEAR WATER IN SEPTEMBER OR OCTOBER IN THE LATE AFTERNOON...

YES INDEED! THE WORLD IS FULL OF SILLY LITTLE FACTS, BUT JUST PUT THEM ALL TOGETHER AND SEE WHAT HAPPENS.



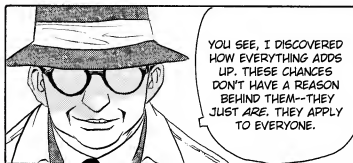
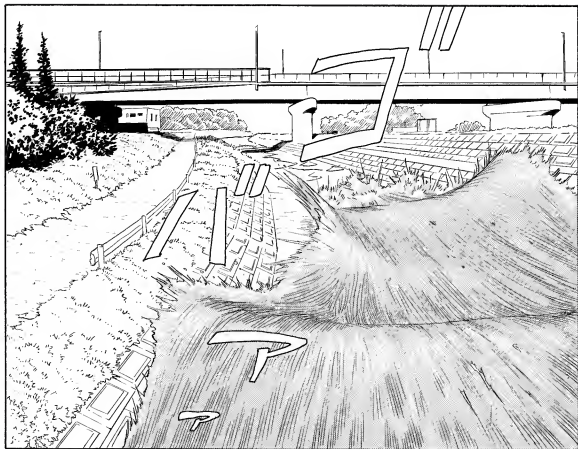
RARE...?  
YOU MEAN  
THE  
CHANCE  
OF...

LISTEN ...

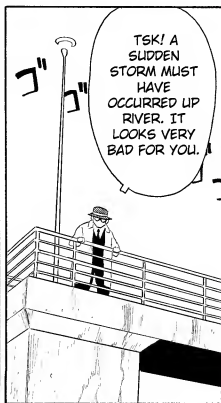
YOU SHOULD HAVE TAKEN OUT SOME INSURANCE, MY YOUNG FRIENDS.

WHAT?  
WHAT THE  
HELL  
ARE YOU  
TALKING  
ABOUT...?

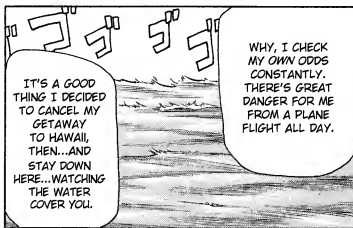




YOU SEE, I DISCOVERED  
HOW EVERYTHING ADDS  
UP. THESE CHANCES  
DON'T HAVE A REASON  
BEHIND THEM--THEY  
JUST ARE. THEY APPLY  
TO EVERYONE.



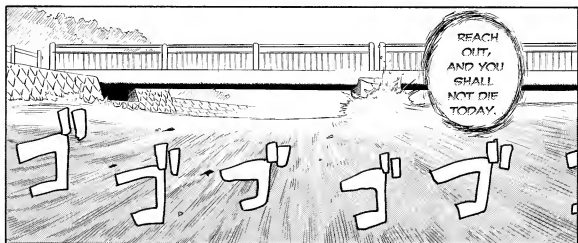
TSK! A  
SUDDEN  
STORM MUST  
HAVE  
OCCURRED UP  
RIVER. IT  
LOOKS VERY  
BAD FOR YOU.

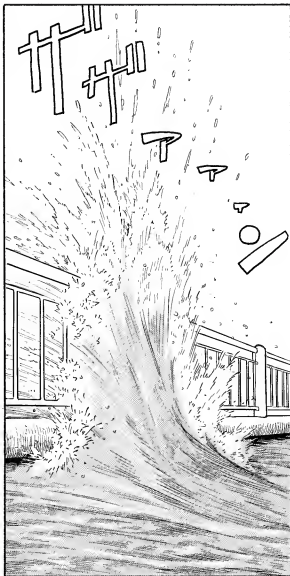
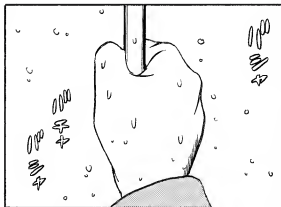


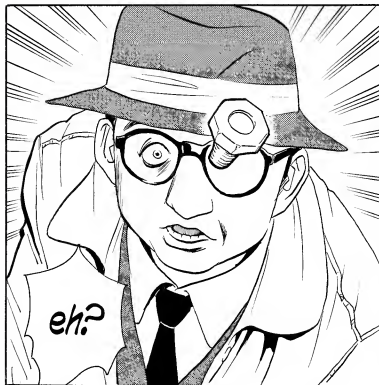
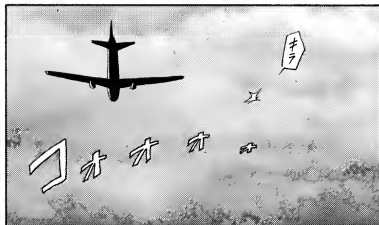
IT'S A GOOD  
THING I DECIDED  
TO CANCEL MY  
GETAWAY  
TO HAWAII,  
THEN...AND  
STAY DOWN  
HERE...WATCHING  
THE WATER  
COVER YOU.

WHY, I CHECK  
MY OWN ODDS  
CONSTANTLY.  
THERE'S GREAT  
DANGER FOR ME  
FROM A PLANE  
FLIGHT ALL DAY.







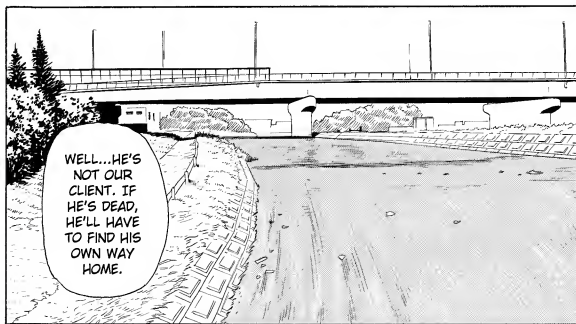
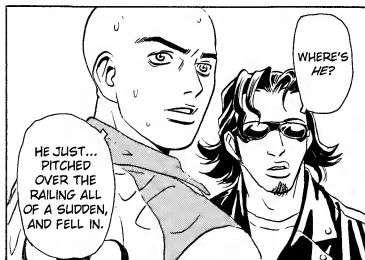
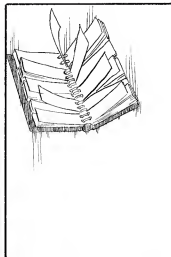


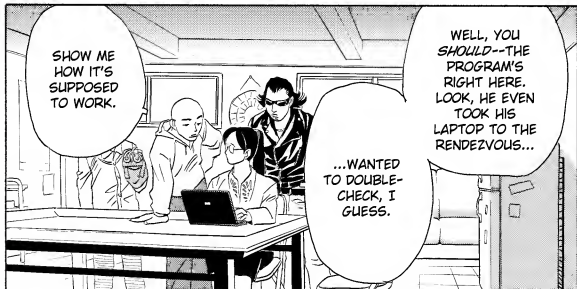
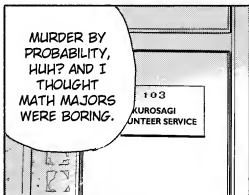
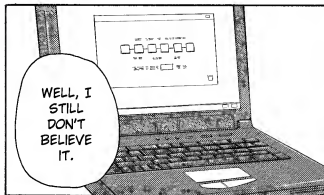
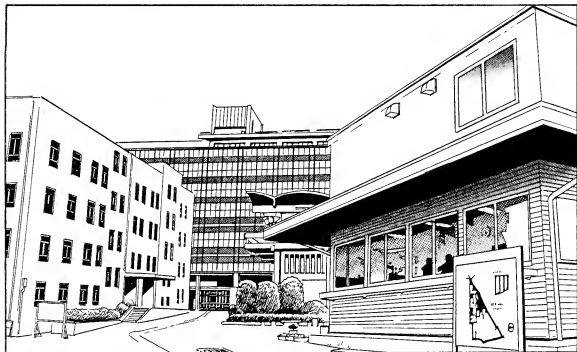
THEY  
ALL  
LIVED?

WHAT ARE  
THE ODDS  
OF THAT  
HAPPENING,  
EH? I ASK  
YOU! WHAT  
ARE THE  
ODDS OF  
THAT?!









SO YOU'RE SAYING HE GAVE NUMBERS TO...WHAT, YOUR HEIGHT, YOUR AGE, YOUR BLOOD TYPE, THE TIME OF DAY AND ALL THAT...AND LOOKED FOR THE BEST COMBO FOR HIS VICTIMS TO DIE? FIRE IT UP. LET'S SEE IT.

Please Enter Codes

[ ] [ ] [ ] [ ] [ ] [ ]

(Between 00-00 AM/PM)

Chance of death is 0%

ACTUARIES PREDICT THE CHANCES OF PEOPLE'S DEATHS AS RISK GROUPS ALL THE TIME. IF YOU'RE BUILDING A BRIDGE, FOR EXAMPLE, THEY CAN ESTIMATE HOW MANY CONSTRUCTION WORKERS ARE GOING TO DIE ON IT. HE FIGURED OUT HOW TO DO IT FOR INDIVIDUALS.

I STILL SAY IT WAS BULLSHIT. MY HEIGHT, MAYBE, BUT MY INITIALS? WHAT'S THAT GOT TO DO WITH THE CHANCE OF AN ACCIDENT HAPPENING?

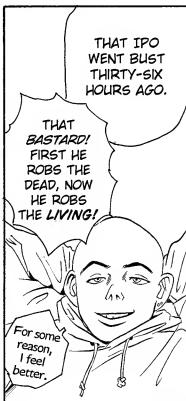
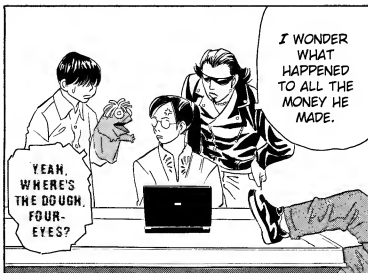
WE CAN'T SEE IT. WE DON'T KNOW THE NUMBERS HE GAVE TO THE RISK FACTORS... THEY'RE NOT ON THE COMPUTER.

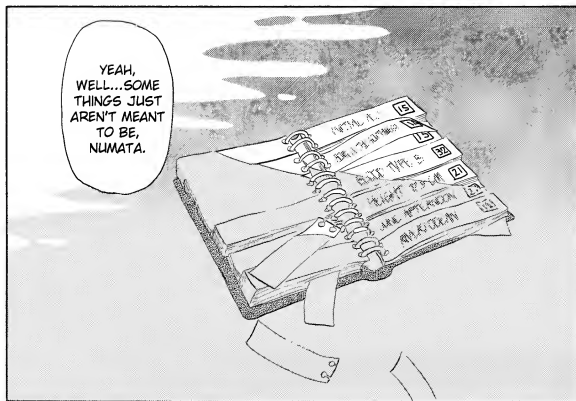
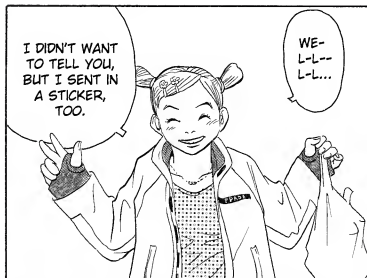
AND I WONDER WHY YOU DIDN'T DIE, KARATSU...

YOU'LL FIND ECONOMISTS WHO SAY BUSINESS CYCLES ARE LINKED TO THE LENGTH OF WOMEN'S SKIRTS, OR WHETHER MEN ARE WEARING BEARDS.

SUNSPOTS. THE FULL MOON. WHO KNOWS? YOU CAN BET HE DIDN'T. HE SAW HIS CHANCES, AND HE TOOK THEM.







the KUROSAgi corpse delivery service

# 黒鷲死体宅配便

eiji otsuka 大塚英志 housui yamazaki 山崎峰水

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designer **HEIDI FAINZA**

editorial assistant **RACHEL MILLER**

art director **LIA RIBACCHI**

publisher **MIKE RICHARDSON**

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English-language version

produced by Dark Horse Comics

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THE KUROSAgi CORPSE DELIVERY SERVICE VOL. 1

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Published by

Dark Horse Manga

A division of Dark Horse Comics, Inc.

10956 SE Main Street

Milwaukie, OR 97222

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First print edition: July 2006  
Digital ISBN 978-1-63008-066-2

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# DISJECTA MEMBRA

SOUND FX GLOSSARY AND NOTES ON KUROSAKI VOL. 1 BY TOSHIFUMI YOSHIDA

*introduction and additional comments by the editor*

TO INCREASE YOUR ENJOYMENT of the distinctive Japanese visual style of this manga, we've included a guide to the sound effects (or "FX") used in this manga adaptation of the anime film. It is suggested the reader not constantly consult this glossary as they read through, but regard it as supplemental information, in the manner of footnotes. If you want to imagine it being read aloud by Osaka, after the manner of her lecture to Sakaki on hemorrhoids in episode five, please go right ahead. In either Yuki Matsuoka or Kira Vincent-Davis's voice—I like them both.

Japanese, like English, did not independently invent its own writing system, but instead borrowed and modified the system used by the then-dominant cultural power in their part of the world. We still call the letters we use to write English today the "Roman" alphabet, for the simple reason that about 1600 years ago the earliest English speakers, living on the frontier of the Roman Empire, began to use the same letters the Romans used to write their Latin language, to write out English.

Around that very same time, on the other side of the planet, Japan, like England, was another example of an island civilization lying across the sea from a great empire, in this case, that of China. Likewise, the Japanese borrowed from the Chinese writing system, which then as now consists of thousands of complex symbols—today in China officially referred

to in the Roman alphabet as *hanzi*, but which the Japanese pronounce as *kanji*. For example, all the Japanese characters you see on the front cover of *The Kurosagi Corpse Delivery Service*—the seven which make up the original title and the four each which make up the creators' names—are examples of kanji. Of course, all of them were hanzi first; although the Japanese did later invent some original kanji of their own, just as new hanzi have been created over the centuries as Chinese evolved.

(Note that whereas both *kanji* and *hanzi* are methods of writing foreign words in Roman letters, "kanji" gives English speakers a fairly good idea of how the Japanese word is really pronounced—*khan-gee*—whereas "hanzi" does not—in Mandarin Chinese it sounds something like *n-tsu*). The reason is fairly simple: whereas the most commonly used method of writing Japanese in Roman letters, called the Hepburn system, was developed by a native English speaker, the most commonly used method of writing Chinese in Roman letters, called the Pinyin system, was developed by native Mandarin speakers. In fact Pinyin was developed to help teach Mandarin pronunciation to speakers of other Chinese dialects; unlike Hepburn, it was not intended as a learning tool for English speakers *per se*, and hence has no particular obligation to "make sense" to English speakers or, indeed, users of

other languages spelled with the Roman alphabet).

Whereas the various dialects of Chinese are written entirely in hanzi, it is impractical to render the Japanese language entirely in them. To compare once more, English is a notoriously difficult language in which to spell properly, and this is in part because it uses an alphabet designed for another language, Latin, whose sounds are different. The challenges the Japanese faced in using the Chinese writing system for their own language were even greater, for whereas spoken English and Latin are at least from a common language family, spoken Japanese is unrelated to any of the various dialects of spoken Chinese. The complicated writing system Japanese evolved represents an adjustment to these differences.

When the Japanese borrowed hanzi to become kanji, what they were getting was a way to write out (remember, they already had ways to say) their vocabulary. Nouns, verbs, many adjectives, the names of places and people—that's what kanji are used for, the fundamental data of the written language. The practical use and processing of that "data"—its grammar and pronunciation—is another matter entirely. Because spoken Japanese neither sounds nor functions like Chinese, the first work-around tried was a system called *manyogana*, where individual kanji were picked to represent certain syllables in Japanese (a similar method is still used in Chinese today to spell out foreign names).

The commentary in *Katsuya Terada's The Monkey King* (also available from Dark Horse, and also translated by To-

shifumi Yoshida) notes the importance that not only Chinese, but Indian culture had on Japan at this time in history—particularly, Buddhism. It is believed the Northeast Indian *Siddham* script studied by Kukai (died 835 AD), founder of the Shingon sect of Japanese Buddhism, inspired him to create the solution for writing Japanese still used today. Kukai is credited with the idea of taking the manyogana and making the shorthand versions of them now known simply as *kana*. The improvement in efficiency was dramatic—a kanji, used previously to represent a sound, that might have taken a dozen strokes to draw, was now reduced to three or four.

Unlike the original kanji it was based on, the new kana had *only* a sound meaning. And unlike the thousands of kanji, there are only 46 kana, which can be used to spell out any word in the Japanese language, including the many ordinarily written with kanji (Japanese keyboards work on this principle). The same set of 46 kana is written two different ways depending on their intended use; cursive style, *hiragana*, and block style, *katakana*. Naturally, sound FX in manga are almost always written out using kana.

Kana works somewhat differently than the Roman alphabet. For example, while there are separate kana for each of the five vowels (the Japanese order is not A-E-I-O-U as in English, but A-I-U-E-O), there are, except for "n," no separate kana for consonants (the middle "n" in the word *ninja* illustrates this exception). Instead, kana work by grouping together consonants with vowels: for example, there are five kana for sounds starting

with “k,” depending on which vowel follows it—in Japanese vowel order, they go KA, KI, KU, KE, KO. The next set of kana begins with “s” sounds, so SA, SHI, SU, SE, SO, and so on. You will observe this kind of consonant-vowel pattern in the FX listings for *Kurosagi* Vol. 1 below.

Katakana are almost always used for manga sound FX, but on occasion (often when the sound is one made by a person) hiragana are used instead. In *Kurosagi* Vol. 1 you can see one of several examples on page 21, panel 3, when Karatsu smacks the back of his head with a “PACHIN” sound, which in hiragana style is written ぱちん. Note its more cursive appearance compared to the other FX. If it had been written in katakana style, it would look like パチン.

To see how to use this glossary, take an example from page 3: “3.1 FX: BAKO BAKO—sound of a distant helicopter.” 3.1 means the FX is the one on page 3, in panel 1 (in this case, of course, the only panel on the page). BAKO BAKO BAKO are the sounds these kana—バコ/バコ/バコ—literally stand for. After the dash comes an explanation of what the sound represents (in some cases, such as this one, it will be less obvious than others). Note that in cases where there are two or more different sounds in a single panel, an extra number is used to differentiate them from right to left (for example, 7.3.1 and 7.3.2); or, in cases where right and left are less clear (for example, 18.7.1 and 18.7.2) in clockwise order.

The use of kana in these FX also illustrates another aspect of written Japanese—its flexible reading order. For example,

the way you’re reading the pages and panels of this book in general: going from right-to-left, and from top to bottom—is the order in which Japanese is also written in most forms of print: books, magazines, and newspapers. However, if you look closely those kana examples given above, you’ll notice something interesting. They read “Western” style—left-to-right! In fact, many of the FX in *Kurosagi* (and manga in general) read left-to-right. On page 141 you can even find them going in both directions—141.1 is going right-to-left, but 141.5 is going left-to-right. This kind of flexibility is also to be found on Japanese web pages, which themselves usually read left-to-right. In other words, Japanese doesn’t simply read “the other way” from English; the Japanese themselves are used to reading it in several different directions.

As might be expected, some FX “sound” short, and others “sound” long. Manga represent this in different ways. One of many examples of “short sounds” in *Kurosagi* Vol. 1 is to be found in 7.3, with its BUCHI and DOSA. Note the small ヌ mark at the end of each. This is ordinarily the katakana for the sound “tsu,” but its half-size use at the end of FX like this means the sound is the kind which stops or cuts off suddenly; that’s why these sounds are written as BUCHI and DOSA and not BUCHITSU and DOSATSU—you don’t “pronounce” the TSU in such cases.

Note the small “tsu” has another occasional use *inside*, rather than at the end, of a particular FX, as seen in 7.6’s NCCHI ZUN CHAKA NCCHI ZUZUCHAKA—here it’s at work between the “N” ン and

the “CHI” ち to indicate a doubling of the consonant sound that follows it.

There are three different ways you may see “long sounds”—where a vowel sound is extended—written out as FX. One is with an ellipsis, as in 19.3’s VUUUUN. Another is with an extended line, as in 70.1’s MIIIIIN MIN MIN. Still another is by simply repeating a vowel several times, as in 141.1’s KIIII. As a visual element in manga, FX are an art rather than a science, and are used in a less rigorous fashion than kana are in standard written Japanese.

The explanation of what the sound represents may sometimes be surprising; but every culture “hears” sounds differently. Note that manga FX do not even necessarily represent literal sounds; for example 153.1 FX: SHIN—in manga this is the figurative “sound” of silence. 14.1 FX: BIKU, representing a shudder, is another one of this type. Such “mimetic” words, which represent an imagined sound, or even a state of mind, are called *gitaigo* in Japanese. Like the onomatopoeic *giseigo* (the words used to represent literal sounds—i.e., most FX in this glossary are classed as *giseigo*), they are also used in colloquial speech and writing. A Japanese, for example, might say that something bounced by saying PURIN, or talk about eating by saying MUGU MUGU. It’s something like describing chatter in English by saying “yadda yadda yadda” instead.

One important last note: all these spelled-out kana vowels should be pronounced as they are in Japanese: “A” as *ah*, “I” as *eee*, “U” as *ooh*, “E” as *eh*, and “O” as *oh*.

- 2.1 Note that all four chapter titles in this volume are the names of songs by Hiromi Ota, a J-pop singer who had a popular debut in the 1970s.
- 3.1 **FX: BAKO BAKO BAKO**—sound of a distant helicopter
- 6.1 **FX: BUN BUN BUBUN**—sound of buzzing flies
- 7.1 **FX/balloon: PIKUN**—twitch
- 7.2 **FX: BIKU BIKUN BIKUN**—sound of body convulsing
- 7.3.1 **FX/white: BUCHI**—sound of rope snapping
- 7.3.2 **FX/balloon: DOSA**—sound of body thudding on ground
- 7.5 **FX: ZU ZURU**—sound of body dragging itself on the ground
- 7.6 **FX: NCCHI ZUN CHAKA NCCHI ZUZUCHAKA**—sound of music being overheard on someone’s headphones
- 10.1 **FX: TSUU TSUKU TSUU CHA ZUNCHAKA ZUTCHA TSUU TSUKU ZUN**—sound of music being overheard on someone’s headphones
- 10.2 Aokigahara Forest is a real place, and it really is famous for suicides. Japan, incidentally, has about twice the suicide rate of the U.S. Translator Toshifumi Yoshida notes that the location first gained notoriety when novelist Seicho Matsumoto wrote his book *Tower of the Sea*, where a character commits suicide in Aokigahara. When the novel was made into a TV movie in 1973, Aokigahara became synonymous with suicide.



**10.3 FX: BAKO BAKO BAKO**—sound of a helicopter

**10.4** These boxes also exist, and are located at various points along the forest paths. Yoshida notes their messages tend to be blunt; rather than reassuring people life isn't so hopeless, the flyers ask potential suicides to consider: "You may think you will leave a beautiful corpse, but your body will be ravaged by wildlife before rotting and eventually leaving only your bones." The translator points interested readers to [http://www.tantei-file.com/baka/2002/09/22\\_01\\_shinrei2\\_04/](http://www.tantei-file.com/baka/2002/09/22_01_shinrei2_04/) which documents a group of reporters going into Aokigahara. They claim that their compasses became useless, and to have eventually stumbled across someone's personal effects, including a copy of a notorious "Perfect Suicide" how-to manual with blood on the pages. Note the "Suicide Prevention Message Box" is just like the one seen here (except in this version, its sign has been translated into English).

**11.3 FX: PURAN**—sound of an arm falling out of the stretcher

**13.6.1 FX: NU**—hand reaching for shoulder

**14.1 FX: BIKU**—scared shudder

**14.5 FX: PA PA**—sound of a camera flash

**17.1 FX: PAKU PAKU**—sound of the puppet's mouth flapping. Note the game *Pac-Man* was named for this FX. I asked Japanese Licensing Manager (and translator of DH's *Reiko the Zombie Shop*) Michael

Gombos why, if that was the case, Pac-Man doesn't go "paku paku"—I always heard the sound he makes as "waku waku." Mr. Gombos replied that *is* "paku paku"—a case that only demonstrates the point made above about different cultures hearing things differently.

**17.4 FX: PAN PAN**—brushing dirt off pants

**18.7.1 FX: BUUUN**—buzzing fly

**18.7.2 FX/balloon: PITA**—sound of fly landing on eye

**19.1 FX: BUUUN BUBUUUN**—buzzing flies

**19.2 FX: BUBUN**—sound of flies

**19.3 FX: BUUUUN**—buzzing flies

**19.5 FX: BA**—sound of Karatsu turning around quickly

**20.1.1 FX: BUBUN**—sound of flies

**20.1.2 FX: BUUUUN**—buzzing flies

**20.1.3 FX: BUUUUN**—more buzzing flies

**20.2 FX: BUUUUN**—buzzing flies

**21.3 FX: PACHIN**—slapping own head

**21.4 FX: KOKI**—cracking neck

**21.5 FX: GA**—footstep

**21.6 FX: ZA**—kneeling into leaves

**22.5 FX: PITA**—sound of hand placed on body

**22.6** Until fairly recent decades, an ancient tradition was to be found in Japan (and particularly in north-eastern Honshu, where Kuro Karatsu is from) where young blind girls would be chosen to undergo a harsh religious initiation involving starvation, exposure to cold, and

the memorization of *sutras*, Buddhist prayers (see 11.4). At the end they were considered *Itako*, spiritualists who could now contact the dead. It is said that elderly itako still practice their calling, but in contemporary popular culture the concept has been expanded—for example, Anna in Hiroyuki Takei's manga *Shaman King* is an itako, even though she is sighted. Of course, Karatsu is neither blind nor female, but see the translator's comments for 44.1 below.

- 26.3 FX: SHUBO**—lighter being lit
- 26.4 FX/balloon: FUUU**—exhaling smoke
- 27.4 FX: GUSHI**—putting out cigarette
- 27.6 FX: GOGOGOGO**—sound of the furnace burning
- 28.2 FX: GORORORO**—sound of the table being rolled out of the furnace
- 32.1 FX: BAN**—placing hand on body
- 34.2 FX/balloon: HIRA**—sound of lottery ticket sliding out of notebook
- 35.4 FX/balloon: KATA KATATA**—typing sound
- 36.1-4** If you want to grow up to be an editor and get good car insurance rates (see 167.3 below) it is especially important to practice good spelling online, as that is where people do most of their writing these days. I personally think teachers should practice this with students if they've got computers in class. Never mind the porn filters, we need bad grammar filters to protect our children.
- 37.1.1 FX/black: GAYA GAYA**—crowd noise

- 37.1.2 FX/white: WAI WAI**—more crowd noise
- 38.1 FX: PII PAA PII POPOPOP PII PO**—cell ringing
- 38.5 FX: PUWAAAAAN**—sound of train
- 39.1 FX: GATAN GOTON GATAN GOTOTON**—sound of train on the tracks
- 40.4 FX: ZEI ZEI**—panting
- 40.5 FX: DOSA**—putting body down
- 41.1 FX: SHUGOGOGO**—sound of a propane stove
- 41.2** "Numacchi," as you might guess, is a cute way of saying "Numata."
- 42.2 FX: MOZO**—body bag moving
- 42.3 FX/balloon: JI**—zipper starting to open
- 42.4 FX: JIIIII**—zipper unzipping
- 43.1 FX/Balloons: ZU ZURI**—dragging sound
- 44.1** The translator theorizes that the mysterious spirit that accompanies Karatsu may be a traditional itako who was an ancestor of his. Judging by the events of this volume, Karatsu himself is not necessarily aware of her (if it indeed is a "her") presence, and no one else can see her either. The identity of this spirit is one of the as-yet unresolved mysteries of the story.
- 44.4 FX: GABA**—getting up suddenly
- 45.1 FX/balloon: KII**—sound of cab braking.
- 45.2 FX: GACHA**—car door opening
- 45.3 FX/balloon: BURORORO**—cab driving away

- 46.4 FX: GURI**—putting his dowsing ring on
- 46.6 FX: CHARIIIN**—the dowsing pendulum making a ringing sound
- 47.2 FX/balloon: KASA**—rustling leaves
- 47.3 FX/balloons: KARI GARIRI**—sound of nails scratching then digging into outside wall
- 48.1 FX: BAN**—hand slamming into window
- 48.2 FX: BAN BAN BAN BAN**—palm hammering on window
- 49.1 FX: BAN BAN BAN BAN BAN**—more hammering
- 49.2 FX: BASHAAAN**—sound of breaking glass
- 49.3 FX: BA**—hand grabbing ledge
- 49.4 FX: ZURI**—body lifting up
- 49.5 FX: ZUZUZU**—body slowly climbing in
- 50.1 FX: DOSA**—sound of body landing in room
- 50.2 FX: ZUZU**—body dragging itself on floor
- 50.3 FX: DO**—back bumping into wall
- 51.1 FX: DAAAAAN**—sound of a shotgun firing
- 51.3** Aosagi's remark is so bizarre by American standards it might almost seem a mistake—but that's what she said. Very few Japanese own actual firearms (if they do, it would be a shotgun or rifle for hunting, as portrayed here—private ownership of handguns is, practically speaking, forbidden) and even if they did, they would be unlikely to think of them as home-defense weapons. Very roughly, Japan has one one-hundredth the gun death rate of the U.S.; should certain crimes portrayed in this manga seem shocking, it is worth bearing in mind that Japan in real life is a considerably less violent and more law-abiding society than our own.
- 51.5 FX: KIII**—door creaking
- 54.1 FX: PA PA**—lights coming on
- 56.1 FX: SU**—Karatsu stepping forward
- 58.1.1 FX/white: BIKUN BIKUN**—body starting to twitch
- 58.1.2 FX/black: GUGU**—body starting to rise
- 58.2 FX: ZU ZU**—body starting to stand
- 59.2 FX: BAKOON**—blam
- 59.3 FX: GIRO**—glare
- 59.4.1 FX/white: BETA BETA**—sound of bare feet walking
- 59.4.2 FX/black: GASHA**—reloading sound
- 60-61.1 FX: BA**—sound of Yuki's corpse grabbing her father
- 62.2 FX: HA**—coming out of trance
- 62.4.1 FX/small: PORO**—parts falling off of face
- 62.4.2 FX: GEBOBOBO**—vomiting blood
- 62.5 FX: BACHA BETA**—body falling onto Yamakawa's face
- 62.6.1 FX/white: BECHA**—loud bloody splash
- 62.6.2 FX/black: DO**—an organ hitting floor

- 63.1 **FX: DOCHA**—body falling in a wet thud
- 63.2 **FX/balloons: GEHO GEHO**—coughing
- 64.4 **FX/balloon: GOHO GEHO**—coughing up smoke
- 65.1 **FX: PAKU PAKU**—puppet's mouth moving
- 65.2 **FX: PURU PURU**—small trembling
- 65.6 **FX: ZU**—picking up ticket
- 66.3 **FX: GATA GOTO GATAN**—sound of a older car's suspension
- 66.4.1 **FX/white: PASUN PUSUN PAN**—sound of an old car's engine
- 66.4.2 **FX/black: GATA GOTO KISHI**—more old suspension noise
- 67.1 **FX: GATA GATAN GOTO GAKON**—old car sounds
- 67.2 **FX: GOTO GOTO GATAN**—more old car sounds
- 66.3 **FX: GOTO GATA**—still some more
- 68.1 **FX: GAKO GAKO**—old car noises
- 68.2 **FX/balloon: KIKII**—sound of brakes
- 68.3 **FX: PINPOOON**—doorbell sound
69. 1 *Tono Monogatari*, or "Tales of Tono" (the first "o" in "Tono" is pronounced long, and you will thus sometimes see it spelled in English as *Touno* or *Tohno*) is a classic collection of Japanese folklore, first published in 1910 or 1912 (reports vary). Kunio Yanagita, touring Japan as a government agricultural and trade inspector, became interested in the traditional stories he would hear while visiting various localities.
- Aozasa Village is associated with the modern city of Tono in Iwate Prefecture, and, like the Aokigahara Forest featured in "Less Than Happy," is a real place. You can see images of the Dendera Field where this chapter opens at: [http://www.sukima.com/12\\_touhoku00\\_04/02dendera.htm](http://www.sukima.com/12_touhoku00_04/02dendera.htm) Note that the original version of the quote on this page goes into much greater detail; for example, Yanagita remarked that Aozasa Village's Dendera Field was also used by the neighboring locales Kamisato, Ashiraga, and Ishida.
- 69.2 **FX: PATAMU**—sound of a book closing.
- 69.3 The mountain story to which he refers is that of *Uba Sute Yama*, literally "Elder Cast Off Mountain." There is a similar story in Japanese folklore called *The Ballad of Narayama*, which would seem to refer to a different mountain.
- 70.1 **FX: MIIIIIN MIN MIN MIIIIIN MIN MIN**—sound of cicadas.
- 70.4 **FX: DOSUN**—thud
- 74.2 **FX: KUN KUKUN**—sound of the pendulum tugging
- 74.3 He literally did say "Bingo!" in the original Japanese. Do they play it there, or just use the expression? When was the last time you saw someone play bingo in a manga?
- 75.3 Such an altar would ordinarily contain ritual objects used in daily Buddhist worship, including a symbolic offering of food—hence Makino's theory about the rat. An excellent image of how a home altar such as this might be arranged

ordinarily in the *Jodo Shinshu* sect (there are many) of Buddhism can be seen at: [http://shinmission\\_sg.tripod.com/id36.html](http://shinmission_sg.tripod.com/id36.html)

- 76.1 FX: GAKON**—altar door forced open
- 77.6 FX: PITA**—sound of fingertips touching corpse
- 79.4 FX: GACHA**—sound of door opening
- 81.4** Originally Karatsu compared it to a Japanese TV show called *Otakara Kanteidan*, "Treasure Appraisers," but its premise is very similar to PBS's *Antiques Roadshow*, so the editor just plugged that in.
- 83.6 FX: GUI**—putting on ring
- 83.7 FX: CHARIIIN**—the pendulum chain ringing as he drops the weighted end
- 85.1 FX: HYUUUUU**—sound of wind
- 85.5 FX: PECHI PECHI**—tapping the sign
- 86.5 FX/balloon: GIKU**—gulp sound effect
- 86.6 FX/balloon: KUI KUI**—sounds of fingers pointing down
- 87.1 FX: GATA GATA GATA**—sound of the car rattling
- 87.2 FX: GOGOGOGOGOGO**—sound of the car on the highway
- 88.4 FX: GARARAN**—sound of trash being moved around
- 89.3 FX: KUN**—arm suddenly swinging over to point
- 89.4 FX/small: GASA DOSA**—sound of rustling bushes followed by a thud
- 90.1 FX: DODO**—running sound
- 90.2 FX: BURORORO**—truck starting to drive off
- 90.3 FX/balloon: ZA**—stepping onto the road
- 91.1 FX: BAN**—sound of fist hitting windshield
- 91.2 FX: PARA PARA**—sound of glass shards falling
- 92.1 FX: GWOOO**—speeding down highway
- 93.1 FX: KOAAAA**—sound of a crow
- 93.2 FX/balloon: KOAAA**—more cawing
- 94.2-3** 8000 yen a month *is* dirt cheap, even for such basic accommodations, but oddly enough a sixty-year-old apartment building might be more easily thought "ancient" in Tokyo than in many younger American cities. By contrast, in the editor's neighborhood in Portland (the oh-so-trendy NW 23rd) there are a dozen or more apartment buildings dating from the 1920s and 1930s—including the Irving, where Gus Van Sant shot *Drugstore Cowboy*, as the plaque outside will be glad to tell you. Makino's mention that the place is sixty years old implies the apartment was built during the Second World War (this story first appeared in the Japanese magazine *Psycho Ace*—a spinoff of *Shonen Ace* named, naturally, for its hit manga *MPD Psycho*—in late 2000) and was therefore one of the relatively few to survive that era. However, in Tokyo, even a thirty-year-old building might be thought ripe for redevelopment. Japan's construction sector is much larger

than America's relative to the country's size, with political clout that often leads both to things getting built for which there is no need (shorelines filled with those caltrop-like breakwaters you see in anime, highways to nowhere) and to things getting torn down without good reason (i.e., "old" buildings). It's only the editor's opinion, but this may be one of the reasons why Tokyo, surely one of the greatest cities of the world, is generally lacking in great or even attractive architecture. Why bother, when it's just going to get bulldozed in another generation? Mamoru Oshii touched on this theme in his films *Patlabor 1* and *Jin-Roh*.

- 95.3 The sign says "Quiet in the hallway!"
- 96.4 **FX: PITA**—fingertips touching body
- 98.3 **FX: KIII**—creaking door
- 98.6 **FX: GACHARI**—sound of altar door being locked
- 100.1 **FX: NUKU**—standing up
- 101.1 **FX: MYAA MYAA**—sound of gulls
- 101.2 Note the bag marked "Kadokawa"—the original publishers of *The Kurosagi Corpse Delivery Service*.
- 103.3 **FX/balloon: ZA**—sound of sandals in gravel
- 104.2 **FX: ATA FUTA**—panicked sound
- 105.4 **FX: KUN KUN**—sound of pendulum tugging
- 105.7 **FX: ZA**—footstep
- 113.4 **FX: SHAKIN**—sound of scissors closing

- 116.1 **FX/balloons: GAKI GAKI BAKI**—pry bar hitting car trunk
- 117.2 **FX: BAKAN**—trunk breaking open
- 120.2 **FX: MUGYU**—sound of the others squeezing in close
- 120.4 Saburo is a character from Machiko Hasegawa's manga of everyday life, *Sazae-San*, which ran from 1946 to 1974, and has been a regular anime show since 1969. It's one of the few manga of which it can probably be said that every Japanese person has heard of it—everyone, that is, except Makino.
- 121.1 **FX: GIKU**—gulp
- 121.2 **FX: BATAN**—quickly closed trunk
- 124.2 **FX: SUU**—sound of gauze pressed on body
- 124.4 **FX: GACHA**—door opening
- 125.5 **FX/balloon: KACHA**—camera shutter
- 127.1 **FX/small: KOKI**—neck crack
- 129.1 **FX: GACHA**—opening door
- 129.3 **FX: BATAM**—closing door
- 130.4 **FX: GATA**—starting to get up out of chair
- 132.3 **FX: PAN PAN**—hitting sheet of paper
- 132.4 **FX: PORI PORI**—scratching head
- 135.5 **FX/balloon: PAPAAN**—honking horn
- 138.3 **FX: BAKAN**—striking locker door
- 139.1 **FX/balloon: KACHA**—door opening
- 139.2 **FX: GO**—foot bumping severed head

- 140.1 FX: GAPA**—sound of a freezer being opened
- 140.3 FX/balloons: GAKI GAN GAKIN**—sound of something hitting doorknob
- 140.4 FX/balloon: KACHARI**—sound of door unlatching
- 141.1 FX: KIIII**—door creaking open
- 141.5 FX: JIIII**—sound of opening zipper
- 146.1.1 FX/white: BIKU BIKU**—body starting to convulse
- 146.1.2 FX/black: GABA**—eyes popping open
- 146.3 FX: GATA GATA KATA GATA**—headless body starting to shake
- 147.1 FX: GASHI**—headless body grabbing Tsutsui
- 147.2 FX: GYUUU**—arms squeezing Tsutsui
- 147.3 FX: BATAN**—headless body falling and hitting ground
- 147.4 FX: HETA**—Tsutsui slumping down to the ground
- 147.5 FX/balloons: PAKU PAKU**—sound of flapping mouths
- 148.1.1 FX/balloon: PAKU PAKURI**—sound of flapping mouths
- 148.1.2 FX/balloon: PAKU PAKU**—sound of flapping mouths
- 148.2.1 FX/balloon: PAKU**—sound of flapping mouths
- 148.2.2 FX/balloon: PAKU PAKU**—sound of flapping mouths
- 148.3.1 FX/white: KPFU**—sound of a refrigerator door popping open
- 148.3.2 FX/Black: WASA WASA**  
**WASA**—arms inside plastic backs reaching out
- 149.1.1 FX/black: YORO**—stagger
- 149.1.2 FX/white: PATA**—sound of a footstep on bare tile
- 150-151.1 FX: BA**—corpse suddenly lashing out.
- 152.3 FX: DO**—body crumpling into Tsutsui's lap
- 152.4 FX: KAKUN**—hand suddenly stopping movement
- 152.5 FX: PITA**—flapping mouth suddenly going silent
- 153.1 FX: SHIN**—sound of silence
- 154.1 FX: KASHU**—sound of beer can opening
- 154.3 FX: ZAZAAAAAN**—crashing waves
- 155.3 FX: ZAAAN ZAZAAAN**—sound of distant waves
- 158.2 FX: ZU ZUU**—noodle-slurping noises
- 159.6.1 FX: SUKU**—Karatsu standing up
- 159.6.2 FX/balloons: KOKI KOKI**—cracking back
- 160.2 FX: CHAPOON**—splash of a pebble hitting water
- 160.3 FX: YURAI**—sound of a body floating in water
- 161.1 FX: DOCHA**—wet thud
- 161.2 FX: ZA**—sound of Karatsu kneeling in gravel
- 162.2 FX: SU**—taking hands off body
- 165.1 FX/balloon: KACHA**—hanging up phone



- 167.1 FX/balloons: HAA HAA HAA**—panting
- 167.3 FX/balloons: PAKU PAKU**—sound of flapping mouth. Somewhat suspiciously, perhaps, neither Yata nor the puppet are seen to be breathing hard in this panel. Recently, when the editor was getting a new car insurance policy, he got to the point in the interview with the agent where they ask for your profession. When he said, "editor," the agent noted cheerfully that this seemed to drop my premium considerably. It's a good thing I didn't mention the "manga" part.
- 168.1 FX: PARA PARA**—flipping through book
- 168.1** The editor is himself a Virgo male with blood type O, so he will certainly take this under advisement.
- 169.2 FX: GURUN**—sound of world spinning
- 169.3 FX: DO GA DOGA**—sound of Yata falling down steps
- 170.1** 119, rather than 911, is the emergency number for fire and ambulance in Japan, as well as Taiwan and South Korea (although unlike the U.S., Japan has a separate number for emergency calls to the police—namely, 110).
- 170.2 FX/balloon: PIPEPE PEEPU PIPAPAPA**—cell ringing
- 170.3 FX/balloon: PIPA**—answering phone
- 171.3 FX: PATA**—sound of a book closing
- 172.5 FX: KACHA**—opening car door
- 173.3 FX: GORORON GORORO**—sky rumbling
- 173.5 FX: SU**—raising arm
- 173.6 FX/balloon: JIII**—zipper closing
- 173.7 FX: PARA**—flipping through book
- 174.1 FX: KARI KARI KARI KYUD-WOOOON**—air crackling then a loud lightning strike
- 174.2 FX: DOGOGOGOGOGO**—loud rumbling sound
- 175.3 FX/balloon: PIPAAPI PIPAPA-PIPA PIPIPA**—cell ringing
- 175.4 FX: PII PA PII PA PI PIPOPA**—cell continuing to ring
- 175.5 FX/balloon: PIPA**—answering cell
- 176.5 FX/balloon: TSUU TSUU TSUU**—disconnect tone
- 176.6 FX: BA BA**—looking around quickly
- 176.7 FX/balloons: POTSU POTSU POTSU**—raindrops
- 177.1 FX: ZAAAAA**—pouring rain
- 178.1 FX: MOGU MOGU**—eating sounds
- 179.3 FX/balloons: PIPI PIPI**—an e-mail notice beep from cell
- 179.4 FX/balloon: PI**—button press sound
- 180.2 FX/balloon: KACHI**—putting cable into cell
- 180.3 FX: PA PA**—file opening on computer
- 181.3 FX/balloon: KACHI**—mouse click
- 183.1 FX: PEE PAPI PIPAPAPIPU PIPA**—cell ringing

- 184.4 FX: TON**—putting book down
- 184.5 FX: PARA PARA**—flipping though pages
- 185.1.1 FX: PATAN**—flipping page
- 185.1.2 FX: PATAN**—page sections being flipped over
- 185.4 FX/balloon: KATA KATATA**—clicking way on keyboard
- 187.1 FX: DOSA**—dropping body bag
- 187.4 FX/balloon: PIPAPA PIPAPU-PAPA PIPAPI**—cell ringing
- 189.3 FX: JIWA**—water level rising
- 189.4 FX: GOGOGOGOGO**—distant rumbling of rushing water
- 189.5 FX: GOGOGOGOGO**—getting louder
- 190-191.1 FX: DWOOOOO**—rushing wall of water
- 192.1 FX: GOBAAAAA**—water rushing by
- 192.2 FX: GOGOGO**—rushing water sound
- 192.4 FX: GOGOGOGOGO**—rushing water
- 193.3 FX/balloon: PIKU**—hand twitching
- 193.5 FX: GOGOGOGO**—rushing water
- 194.1 FX: ZAZAAAN**—rushing river water being kicked up
- 194.2 FX: BASHA BASHA BASHA**—sound of splashing
- 194.3 FX: ZABABABA**—sound of Karatsu pulling his body out of the water
- 195.2.1 FX: KWOOOO**—sound of a plane flying overhead
- 195.2.2 FX/balloon: KIRA**—glint of light in the air
- 195.3 FX: HIIIIII**—sound of something falling
- 195.4 FX: HEEEEEEEE**—getting louder
- 196.1 FX: PAKIII**—sound of a bolt falling through glasses at terminal velocity into eye socket
- 197.2 FX: ZABO**—book falling into water

# YOUR BODY IS THEIR BUSINESS!

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